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HANDBOOK

TO

THE ANTIQUITIES

IN

THE BRITISH MUSEUM:

83275

BEING A DESCRIPTION OF THE REMAINS OF

GREEK, ASSYRIAN, EGYPTIAN, AND ETRUSCAN ART PRESERVED THERE.

e.e 14

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ASSISTANT IN THE DEPARTMENT OF ANTIQUITIES, BRITISH MUSEUM.

WITH NUMEROUS ILLUSTRATIONS.

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PREFACE.

It has been the writer's object, in the following pages, to lay before the Public the contents of one Department of the British Museum—that of Antiquities—in a compendious and popular form. He has conceived that a better idea of this Department, as a whole, may be conveyed by a careful selection of the objects most worthy of notice than by a mere enumeration of every article contained in the several rooms. It has therefore been his aim to dwell only on the more important features of the collection; feeling, that to do full justice to all the treasures of Ancient Art, and to the many Historical Monuments preserved in the British Museum, would far exceed the plan and limits of the present work.

Considerable difficulty has been experienced in determining the order of arrangement, as, on account of the numerous changes at present taking place, arising from the recent alterations and rebuilding of the rooms, it has been found impossible to present in strict chronological order each successive period of Ancient Art. On the whole, it has been thought best to begin with the Greek Collection, as that directly tending to form and elevate the Public Taste: the work, therefore, commences with a brief outline of the progress of Greek art, passing in re-

view the sculptures from Phigaleia, as among its earliest remaining specimens; and then the valuable contents of the Elgin, Towneley, and Lycian Rooms. The curious and interesting remains recently brought to light by the Discoveries of Mr. Layard will then be examined; and the monuments in the Egyptian Saloon, and the mummies and smaller objects in the Egyptian Room, described, together with the exquisite remains of Greek art in the Bronze and Vase Rooms: the only collections omitted are those known by the names of British or Anglo-Roman Antiquities, together with the ancient Coins preserved in the Medal Room: the former being as yet too insufficiently arranged to admit of classification and description; and the latter embracing too wide a compass for the present work.

The aim of the Author will be accomplished, if he shall have succeeded in combining some instruction with an hour's passing amusement among the numerous and valuable collections of the British Museum.

June, 1851.

CONTENTS.

PAGE

TABLE OF GREEK AND ROMAN ARTISTS ix

GREEK ANTIQUITIES.

SKETCH OF THE PROGRESS OF GREEK ART 1
I. Period to Olymp. 50—B.C. 580 1
II. Period between Olymp. 50—80, B.C. 580—460 3
III. Period between Olymp. 80—111, B.C. 460—366 4
IV. Period between Olymp. 111—158, B.C. 336—146 6
V. Period from B.C. 146 to Fall of Rome 7

PHIGALEIAN SALOON 11
I. Casts of Metopes from Selinus 11
II. Casts from the Tympana of the Temple of Athene in Ægina . 12
III. Bas-reliefs from the Temple of Apollo at Phigaleia in Arcadia 14
IV. Bas-reliefs from the Mausoleum at Halicarnassus (Budrún) . 32

ELGIN ROOM 36
I. The Sculptures from the Parthenon 36
1. Sculptures from the Eastern and Western Pediments . 38
2. Alti-Rilievi, or Metopes 49
3. Bassi-Rilievi, or Frieze 58
1. Slabs from the Eastern side 61
2. Slabs from the Northern side 68
3. Slabs from the Western side 70
4. Slabs from the Southern side 82
II. Frieze from the Temple of Nikè Apteros 91
III. The Sigean Bas-relief 98
IV. Casts from the Theseion 99
V. Casts from the Choragic Monument of Lysicrates 10
VI. Miscellaneous Statues, &c. 113
1. Detached Statues, and Fragments of Statues . . . 114
2. Miscellaneous Bas-reliefs 120
3. Votive Memorials 125

PAGE

ELGIN ROOM—Miscellaneous Statues, &c., *continued.*

4. Altars 127
5. Sepulchral Memorials, Stelæ, Urns, &c. 127
6. Miscellaneous Objects 136
7. Inscriptions relating to Temples, Decrees, &c. . . . 137
8. Architectural Fragments and Ornaments of Roofs, &c. . 140

LYCIAN ANTIQUITIES.

LYCIAN ROOM 143
I. Sculptures from the Ionic Trophy Monument 146
II. Miscellaneous Reliefs 150
III. Tombs 151
IV. Inscriptions 161
V. Miscellaneous Fragments of Sculpture 162
VI. Architectural Fragments 163

TOWNELEY SCULPTURES.

TOWNELEY AND MISCELLANEOUS SCULPTURES 165
I. Statues and Bas-reliefs 167
II. Busts of Mythological Personages 186
III. Portrait Busts of Greek Personages 199
IV. Finest Statues of the Roman Period 203
V. Statues of the late Roman Period 221
VI. Busts of Roman Emperors 229
VII. Sepulchral Monuments, Greek, Etruscan, and Roman. . . 233
VIII. Roman Altars 251
IX. Miscellaneous Bas-reliefs, &c. 253

ASSYRIAN ANTIQUITIES.

NIMRÚD SCULPTURES 263
I. Those from the N. W. Palace 265
II. Those from the Central Palace 278
III. Those from the S.W. Palace 280
Inscriptions 281
Khorsabád 284
Koyunjik 286
Kalah Sherghát 286

EGYPTIAN ANTIQUITIES.

PAGE

INTRODUCTION 289
EGYPTIAN SALOON 297
I. Statues and Fragments of Kings 297
II. Statues and Fragments of Deities 313
III. Representations of Animals 317
IV. Sarcophagi 318
V. The Obelisks 320
VI. Inscribed Slabs 321
VII. Sepulchral Tablets, Architectural Fragments, &c. 329

TABLE OF EGYPTIAN CHRONOLOGY, &c. 334

EGYPTIAN ROOM 345
I. Divinities, Royal Personages, and Sacred Animals 348
Sacred Animals, Birds, and Reptiles 365
II. Sepulchral Remains, Mummies, &c. 369
1. Sepulchral Tablets 379
2. Sepulchral Scarabæi and Amulets 379
3. Rings, Necklaces, Bracelets, &c. 382
4. Miscellaneous Ornaments from Mummies 382

BRONZE ROOM.

Egyptian Antiquities 393
Greek and Roman Antiquities 403

VASE ROOM.

I. Early Italian Ware 440
II. Black Etruscan Ware 440
III. Red Etruscan Ware 441
IV. Miscellaneous Varnished Ware 442
V. Italian Vases of the Archaic Greek Style 442
VI. Vases of the Transition Style 446
VII. Vases in the finest Greek Style 452
VIII. Basilicata and Vases of a late Time 459

TABLE OF GREEK AND ROMAN ARTISTS.

The following list and dates of eminent artists of Ancient Greece and Italy has been taken from Julius Sillig's Dictionary of the Artists of Antiquity.

Olymp.	B.C.	Names of Artists, &c.
		Dædalus of Athens. Smilis of Ægina. Eucheir I. discovers the art of painting. Dibutades of Corinth, and his daughter Core, first make plaster-casts. Philocles the Egyptian, or Cleanthes the Corinthian, invent painting in outline. Their contemporaries are Arego, Crato of Sicyon, and Saurias of Samos. Ardices the Corinthian, and Telephanes I. the Sicyonian, exercise the art of painting. (The precise dates of the above facts are uncertain.)
I.	776	About this period flourished Chersiphro of Cnossus, the architect, and Telecles and Theodorus I., sons of Rhœcus. In a rather later period Metagenes I., son of Chersiphro, Pæonius I. of Ephesus, and Learchus of Rhegium.
XVIII.	708	Shortly before this time Bularchus, the painter, appeared in Asia.
XXV.	680	Glaucus I. invents the soldering of iron.
XXIX.	664	Eucheir II. and Eugrammus, Corinthian modellers, exercise their art in Italy.
XXX.	660	Cleophantus, the Corinthian, flourishes.
XXXV.	640	Malas of Chios appears as a sculptor.
XLII.	612	Micciades, the Chian, practises sculpture.
XLVIII.	588	Mnesarchus the Etrurian, the father of Pythagoras, becomes eminent as an engraver of precious stones.
L.	580	Dipænus and Scyllis, natives of Crete, attain great eminence in sculpturing marble. About this period flourished also Anthermus or Archeneus of Chios, Byres of Naxos, and Endoëus the Athenian.
LIV.	564	Aristocles, the Cydonian, flourishes.
LV.	560	Perillus, probably of Agrigentum, flourishes.

Olymp.	B.C.	Names of Artists, &c.
LVIII.	548	Tectæus and Angelio make the statue of the Delian Apollo. About this time flourished also Bupalus and Athenis of Chios, and Theocles the Laconian, sculptors; Dontas, Doryclidas, and Medo, all of Laconia, statuaries; and Theodorus II., the Samian, an engraver.
LIX.	544	Syadras and Chartas, Lacedæmonian statuaries, flourish probably about this period.
LX.	540	Bathycles the Magnesian, a statuary, and Spintharus, an architect of Corinth, flourish. About this time Antistates, Callæschrus, Antimachides, and Porinus, architects, lay the foundation of the Temple of Jupiter Olympius at Athens.
LXI.	536	Cleœtas, of Sicyon, the statuary.
LXII.	532	Demeas I. of Crotona, statuary, flourishes.
LXV.	520	Ageladas of Argos, statuary, makes a statue of Anochus, a victor in the Olympic games.
LXVI.	516	Ageladas makes a chariot in honour of the victory of Cleosthenes at Olympia, and about the same period ennobles a victory obtained by Timasitheus. Callo I. of Ægina, Chrysothemis and Eutelidas of Argos, and Gitiadas the Lacedæmonian, flourish as statuaries.
LXVIII.	508	Amphicrates, the statuary, makes the figure of a lioness. Antenor makes statues of Harmodius and Aristogeiton. Aristocles II. and his brother Canachus I., both of Sicyon, flourish as statuaries. This was the age also of Clearchus of Rhegium.
LXX.	500	Hegesias and Hegias of Athens, Menæchmus and Soidas of Naupactus, Telephanes II. of Phocis, and Arcesilaus I. flourish as statuaries. Aglaopho I. of Thasos, father of POLYGNOTUS and Aristopho, exercises the art of painting. Sillax of Rhegium, the painter, flourishes.
LXXI. 4.	493	Demophilus I. and Gorgasus practise the arts of painting and making plaster-casts at Rome.
LXXII.	492	Stomius, statuary, flourishes.
LXXIII.	488	Glaucias of Ægina, statuary, flourishes. Pythagoras I. of Rhegium begins to exercise the art of statuary. About this time PHEIDIAS is born.
LXXIV.	484	Ascarus, the Theban, forms for the Thessalians a statue of Jupiter out of the spoils of the Phocians. Amyclæus, Diyllus, and Chionis prepare several statues out of the spoils taken from the Thessalians by the Phocians, which are dedicated by the latter at Delphi. Aristomedo is also engaged in this undertaking.

Olymp.	B.C.	Names of Artists, &c.
LXXV.	480	Synnoo of Ægina, statuary, flourishes. Aristomedes and Socrates, two Theban statuaries, flourish. Critias Nesiota makes statues of Harmodius and Aristogeiton, which are almost immediately erected.
LXXVI.	476	Anaxagoras of Ægina makes a statue of Jupiter at the request of several states of Greece, which had participated in the victory over Xerxes at Salamis. Dionysius I. and Glaucus of Argos, and Simo of Ægina, flourish. Hippodamus, an architect of Miletus, fortifies the Peiræeus at Athens.
LXXVIII.	468	Onatas of Ægina and Calamis make a chariot in honour of Hiero, lately deceased, which is afterwards dedicated at Olympia. Their contemporaries are Ageladas of Argos, Hegias of Athens, Calliteles, Calynthus, Hippias, Sophroniscus, and Pasiteles I. Ageladas and Hippias here mentioned were instructors of Pheidias.
LXXIX.	464	Demophilus II. of Himera, and Neseas of Thasos, flourish as painters.
LXXX.	460	Sostratus I., statuary; Mico I. of Athens, statuary and painter; and probably Olympus, statuary, flourish. To this period likewise belong POLYGNOTUS and Aristopho, painters of Thasos, and Dionysius of Colopho, a painter, and probably Cimo of Cleonæ, together with Arcesilaus II. and Nicanor of Paros, who practised the same art.
LXXXI.	456	Ptolichus of Corcyra, statuary, flourishes. Soon after this year Ageladas II. of Argos prepares a statue of Jupiter for the Messenians occupying Naupactus.
LXXXII.	452	Acestor of Cnossus, and Ptolichus of Ægina, flourish as statuaries; Scymnus as a statuary and engraver, and Eucadmus as a sculptor. PHEIDIAS, of Athens, attains great eminence.
LXXXIII.	448	Alcamenes, an Athenian, and Agoracritus the Parian, both pupils of PHEIDIAS, flourish as statuaries and sculptors. In this period likewise Critias Nesiota is still living, and the following artists are engaged in their several professions: Cydo and Diodotus as statuaries; Xenocles the Athenian, a statuary; Panænus the Athenian, cousin of PHEIDIAS by the father's side; Plistænetus, the brother of PHEIDIAS, and Timagoras of Chalcis—painters.
LXXXIV.	444	Libo, the Elæan, builds the Temple of Zeus Olympius. Mys, the engraver, flourishes.
LXXXV. 3.	438	PHEIDIAS *dedicates his statue of Athene, made of ivory and gold, in the Parthenon.* The Vestibule of the Acropolis commenced.

Olymp.	B.C.	Names of Artists, &c.
LXXXV. 4.	437	PHEIDIAS commences his statue of Zeus Olympius, with the assistance of Colotes of Paros. About this time flourish Ictinus, Callicrates, Metagenes II. of Athens, Stypax of Cyprus, architects, and, probably, Carpio.
LXXXVI.	436	Corœbus and Mnesicles, architects; Ctesilaus, a statuary, and probably Demetrius III., a statuary, flourish. This appears to have been the period when Socrates, the philosopher, bestowed attention on sculpture.
—— 4.	433	PHEIDIAS dedicates his statue of Zeus Olympius.
LXXXVII.	432	PHEIDIAS dies.
		Myro of Eleuthera, and POLYCLETUS I. of Argos, attain great eminence as statuaries. About this time flourished also the following statuaries: Callo I. of Elis, Gorgias of Laconia, Phradmo of Argos, Scopas of Elis, and Theocosmus of Megara.
—— 3.	430	Calamis makes his statue of Apollo, the Averter of evil.
LXXXVIII.	428	Amphio of Cnossus, statuary, and Pæonius II. of Mende in Thrace, statuary and sculptor, flourish.
LXXXIX.	424	Sostratus of Rhegium flourished as a statuary.
XC.	420	POLYCLETUS I. of Argos makes his statue of Here.
		Apellas, Dionysiodorus, Niceratus of Athens, Nicodamus of Mænalus, Pericletus and Sostratus of Chios, flourish as statuaries. Praxias and Androsthenes, two Athenian sculptors, decorate with their productions the temple at Delphi. Cleisthenes, the architect, flourishes. Eupalamus, the Argive, rebuilds the *Heræum* near Mycenæ.
		To this period we should in all probability refer Callimachus κατατηξίτεχνος.
XCII.	412	Lycius, the son of Myro, flourishes as a statuary. To this period we should probably refer Thericles.
XCIII.	408	Phryno, the statuary, flourishes.
XCIV.	404	Antiphanes of Argos and Aristander of Paros flourish as statuaries. A large group of statues is dedicated at Delphi by the Lacedemonians, in commemoration of their victory at Ægos-potamos, made by the following artists: Alypus, Patrocles I. and Canachus II. of Sicyon, Demeas II. of Clitor, Piso of Calaurea, Samolas of Arcadia, Theocosmus of Megara, and Pisander.
		Alcamenes makes statues of Athene and Heracles, which are dedicated in acknowledgment of the overthrow of the Thirty Tyrants.
XCV. 3.	398	Aristocles IV. flourishes as a sculptor.

Olymp.	B.C.	Names of Artists, &c.
XCV. 4.	397	XEUXIS of Heraclea; the distinguished painter, flourishes. To this period we must refer, also, Androcydus of Cyzicus, and Eupompus of Sicyon, painters; Naucydes the Argive, brother and instructor of Polycletus II., who was also engaged as an artist about this time; Dinomenes, Callicles of Megara, and Dædalus II. of Sicyon, all statuaries.
XCVI.	396	PARRHASIUS of Ephesus, Timanthes of Sicyon, Pauso, and Colotes II. flourish as painters. Pantias of Chios, a statuary, flourishes.
XCVII.	392	SCOPAS, the celebrated Parian sculptor, builds the temple of Pallas at Tegea. Aristodemus I., a painter, flourishes.
XCVIII.	388	To this period belong Ctesidemus, the painter, and the following statuaries, all of whom were pupils of POLYCLETUS I.; Alexis, Asopodorus, Aristides, Phryno, Dino, Athenodorus, and Demeas II.
C.	380	Polycletus II. of Argos, Cleo I. of Sicyon, Democritus I. of Sicyon, flourish as statuaries, and Pamphilus I. of Amphipolis, and Euxenidas, as painters.
CII.	372	The following statuaries flourish; Aristogito of Thebes, Cephisodotus I. of Athens, Dædalus II. of Sicyon, Hypatodorus, Pausanias I. of Apollonia, Polycles I., Xenophon the Athenian, Callistonicus the Theban, and probably Olympiosthenes and Strongylio. Demophon the Messenian, and Eucleides II. the Athenian, practise sculpture; and Miccio, and Ephorus the Ephesian, the instructor of APELLES, flourish as painters.
CIII.	368	LYSIPPUS, the Sicyonian, first appears as an artist.
CIV.	364	Euphranor, the distinguished statuary and painter, and PRAXITELES, eminent in the arts of statuary and sculpture, flourish. To this period, also, belong Euphronides, and Herodotus the Olynthian, statuaries, Cydias of Cythnos, and Nicias I., painters. The last of these artists assisted PRAXITELES in the decoration of his statues.
CV.	360	Nicomachus I., a Theban painter, flourishes.
CVI.	356	SCOPAS, the Parian, engaged with other artists in building the Temple of Diana at Ephesus. Brietes of Sicyon, the father of Pausias, flourishes as a painter. Pamphilus I., of Amphipolis, is still living.
CVII.	352	APELLES just appears as a painter. Aristides II. of Thebes, Echio, and Therimachus, all painters, now flourish. The *Mausoleum at Halicarnassus*, built by Phiteus and Satyrus, is about this time decorated with figures by SCOPAS, PRAXITELES, Leochares, Timotheas, Bryaxis, and Pythis. This was probably the age of the statuary Chæreas.

Olymp.	B.C.	Names of Artists, &c.
CVIII.	348	Corybas, the painter, flourishes.
CIX.	344	Philochares, the Athenian, appears as a painter.
CX.	340	Antorides and Leontion flourish as painters. Leochares is still living.
CXI.	336	Antidotus the pupil of Euphranor, Carmanidas, and Leonides of Anthedon, flourish as painters.
CXII.	332	APELLES flourishes. The painters cotemporary with him, are, Amphio, Antiphilus the Egyptian, Nicophanes, Asclepiodorus, Theo of Samos, Melanthus, Pausias of Sicyon, Theomnestus, Nicias II. of Athens, and Ctesilochus, the pupil and perhaps the brother of APELLES. PYRGOTELES, the engraver on precious stones, flourishes. To this period also belong Philo the statuary, Pamphilus II. the sculptor, and Dinocrates, an architect of Macedonia.
CXIII.	328	Alcimachus, Aristocles V., and Philoxenus (the last two inhabitants of Eretria), flourish as painters; and Amphistratus as a statuary and sculptor.
CXIV.	324	LYSIPPUS still living. In this period the subjoined artists flourish: Lysistratus the brother of LYSIPPUS, Apollodorus, Io, Polyeuctus, Silanio the Athenian, Sostratus III., and Sthenis the Athenian, statuaries; Glaucio the Corinthian, Gryllo, Ismenias of Chalcis, Aristo and his brother Niceros, both of Thebes, painters; and probably Menestratus II. sculptor.
CXV.	320	Dætondas, the Sicyonian, flourishes as a statuary.
CXVII.	312	Bryaxis still exercises the arts of statuary and sculpture.
CXVIII.	308	APELLES and Nicias II. the Athenian, still living. Diogenes, Perseus, and Aristolaus son of Pausias, flourish as painters, and Callias of Arndus as an architect. To this period we should also refer Menæchmus the Sicyonian.
CXIX. 1.	304	Protogenes of Caunus paints in the island of Rhodes his figure of Ialysus. FABIUS PICTOR decorates with his paintings the Temple of the Goddess *Salus* at Rome. This was probably the age of Praxiteles II. the engraver.
CXX.	300	Cephisodotus II., a statuary, sculptor, and painter, and Timarchus a statuary, both sons of Praxiteles, now flourish. Daippus, Euthycrates, Eutychides of Sicyon, Phœnix, Pyromachus, and Tisicrates of Sicyon, flourish as statuaries; and Athenio of Maronea and Mechopanes as painters.
CXXII.	292	Bedas, son of LYSIPPUS, Chares of Lindus, and Xeuxiades, flourish as statuaries.

Olymp.	B.C.	Names of Artists, &c.
CXXV.	280	Omphalio, a painter, flourishes.
CXXVI.	276	Pisto and Xenocrates flourish as statuaries.
CXXVIII.	268	Cantharus, the Sicyonian, practises the art of statuary; and Mydo of Soli, and Arcesilaus III., probably of Sicyon, that of painting.
CXXXIII.	248	Nealces and Arigonus flourish as painters.
CXXXV.	240	Timanthes II., painter, flourishes.
CXXXVI.	236	Isigonus, Pyromachus, Stratonicus, and Antigonus, flourish as statuaries, and Leontiscus as a painter.
CXL.	220	Anaxandra, the daughter of Nealces, practises the art of painting. Ægineta, a modeller, and his brother Pasias, a painter, flourish.
CXLII.	216	Mico III., of Syracuse, flourishes as a statuary.
CXLVII.	192	Stadieus, Athenian statuary, flourishes.
CLI.	180	Cossutius, Roman architect, flourishes.
CLIII.	176	Heraclides I., a Macedonian, and Metrodorus, probably an Athenian, flourish as painters.
CLV.	168	Antheus, Polycles II., Callistratus, Callixenus, Pythias, Pythocles, Timocles, and Timarchides, flourish as statuaries and sculptors. To this period we should probably refer Philo of Byzantium.
CLVII.	152	Pacuvius, the tragic poet and painter, flourishes.
CLXXVI. 3.	74	Arcesilaus IV., sculptor, the intimate friend of L. Lucullus, flourishes.
CLXXIX. 2.	63	Valerius of Ostia flourishes as an architect. The following artists flourished about this period: Pasiteles, statuary, sculptor, and engraver; Timomachus of Byzantium, and Arellius, painters; Cyrus, architect; Posidonius of Ephesus, statuary and engraver; Leostratides, and Pytheas I., engravers; Coponius, Roman sculptor; and Epitynchanus, engraver on precious stones.
CLXXXVII. 3.	30	In this period Pasiteles still practises the arts of sculpture and engraving, and the following artists also flourish: Saurus, Batrachus, Diogenes, Lysias, and, probably, Stephanus, sculptors; Aulanius Evander, Athenian sculptor and engraver; Dionysius, Sopolis, Ludius, Pedius, a youth, and Lala, a female born at Cyzicus, painters; Dioscurides and Admo, engravers on gems; and Posis, a Roman modeller.

	A.D.	Names of Artists, &c.
	20	Chimarus, a statuary, flourishes; probably, Menelaus, a sculptor.
	54	Dorotheus and Fabullus flourish as painters; Meno, the Athenian, as a statuary and sculptor; and Xenodorus as a statuary.
	69	Agesander, Athenodorus his son, and Polydorus make for Titus, who afterwards became emperor, the celebrated group of the Laocoon.
		To this period also belong, Craterus, the two Pythadori, Polydectes, Hermolaus, Artemo, and Aphrodisias of Tralles, sculptors; Cornelius Pinus, Attius Priscus, Turpilius the Venetian, and Artemidorus, painters; and Euhodus, an engraver on precious stones.

GREEK ANTIQUITIES.

SKETCH OF THE PROGRESS OF GREEK ART.

ART is the faculty of representation; the laws of art, those conditions, under which external forms create in the mind sensations of pleasure and satisfaction, such forms being necessarily subject to some general laws, and determined by some fixed rules, so that each representation may be adequate to the things it represents. Thus by the comparison of styles, we may obtain a knowledge of the period during which each work was executed, the art of the older times being generally more rude and incomplete than the productions of later ages.

On this principle, we propose to give a broad sketch of the Progress of Greek Art, as a fitting introduction to the examination of the specimens of it preserved in the National Collection, and to select the illustrations of the canons we shall lay down from examples which may there be found: premising, however, that no more than an outline can here be given of a subject so extensive—a skeleton which the student himself may invest with the muscles and flesh from his own subsequent observations.

The Art of Ancient Greece may be divided broadly into Five Periods.

I. PERIOD TO OL. 50—B.C. 580.

During the FIRST period Art was in its infancy, and Sculpture in its germ: the artistic genius of the people being devoted to the ornamenting and embossing of metal objects, whether weapons of war or vessels of domestic furniture, or to the manufacture of idols for the

service of Religion. The descriptions of Homer show the value attached to the rich and elegant workmanship of furniture and vessels; and the story of the shield made by Hephæstus for Achilles indicates that the use of metal was extensively known. In the manufacture of metallic works, it appears that the metal was first softened and hammered out into thin plates, and then subsequently worked up by sharp instruments, as the earliest bronzes which have been preserved show marks of having been hammered out (*σφυρηλατα*), a fashion which long prevailed in the case of the more precious metals. The invention of casting in metal (attributed to a Samian), and that of soldering, the discovery of a Chian artist, were of great value for the mechanical[1] advancement of the arts, which were still further promoted by the use of pottery, in remote ages an extensive trade at Corinth, Ægina, Samos, and Athens, and to which may probably be attributed the first real commencement of the sculptural art. The art of pottery directly called forth an exercise of the skill of the individual workman, in that its success depended on a reliance on the artist's own resources rather than on copies or models. In the ornaments and the reliefs which were placed on the handles of vases the potter's wheel could not be used, and a free exercise of the hand was the natural and immediate result.

In the earliest period of Greek art, we must not suppose that the images of the Gods were like the statues of later times: such images were simply rude symbolical forms, whose value depended solely on their consecration. Thus rude stones, pillars, wooden statues, and the like were set up as religious idols, and served to remind the worshippers of some attribute of the Deity to whom they were dedicated. In some cases, arms, legs, heads, &c., were carved in separate pieces and subsequently attached to the central block, itself not unfrequently of a different material. Of this, the most ancient age, no specimens exist in the Museum, except perhaps some of the earliest Etruscan vases in coarse black ware, apparently copies of similar works in wood, and to which no certain chronological era can be assigned.

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[1] We mean by mechanical the use of moulds in reproductions of the archetype. The free use of the hand is recalled in the phrase common in English potteries, "the rule of thumb"—applied perhaps with some difference, yet in opposition to the merely mechanical.

II. Period between Olymp. 50—80, b.c. 580—460.

The earliest works of the Second period appear to have been a continuation of those we have mentioned in the last, viz., those peculiar representations which were called *Acroliths* (ἀκρόλιθοι), figures in which the kernel or central block was of wood, and the hands, head, and feet of stone, or some other materials. The character of the art of this period appears to denote, in the Gods, majesty, tranquillity of posture, and great strength of limbs: in the Athletes, bodily energy and an attempt at portraiture, so far as the positions in which they are placed recall the posture and action of individual combatants.

To this period belong the earliest Greek monuments preserved in the National Collection, viz.,

1. The casts of the sculptures of Selinus, from the Metopes of the Temple on the Acropolis at that place.
2. The casts of the sculptures from the Tympana of the Temple of Pallas at Ægina.
3. The Harpy Tomb from Xanthus.
4. Some of the native Lycian sculptures, as for instance the two lions in alto rilievo, which are probably older than the sculptures of the Harpy Tomb.

The style of art on these sculptures exhibits the following peculiarities:—The forms of the bodies are very muscular; the joints and sinews prominent; the proportions generally compact; the gestures, when the figures are in action, are vehement. The drapery of the statues is arranged in regular and almost geometrical folds; the hair is braided symmetrically on each side the face; and the figures themselves walk buoyantly, leaning forward on the fore part of the foot; the physiognomy has a marked and distinct treatment, in that the forehead is slightly retreating, the nose and chin sharp and angular, the eyes flat and elongated, and the cheeks lank and hollow.

The coins demonstrate the same characteristic treatment as the sculpture: the figures represented on them are often doubtless copies of statues dedicated in the cities or localities to which they belong. The *incuse* coins of the Græco-Italian cities of Sybaris, Siris, Posidonia (Pæstum), Taras (Tarentum), Caulonia, and Metapontum recall the angular countenances of the Æginetan sculptures;

and the earliest coins of Athens exhibit the symmetrical arrangement of the hair.

III. Period between Olymp. 80—111, B.C. 460—366.

The Third Period is the golden age of Greek art, and to it all the finest works of ancient times are referable.

During this period arose a spirit of sculpture which combined grace and majesty in the happiest manner, and, by emancipating the plastic art from the fetters of antique stiffness, attained, under the direction of Pericles and by the hand of Pheidias, its culminating point. It is curious to remark the gradual progress of the arts, for it is clear that it was slowly and not *per saltum* that the gravity of the elder school was changed to the perfect style of the age of Pheidias: indeed, even in his time a slight severity of manner prevailed—a relic of the rigidity which characterised the art of the earlier ages. In the same way the true character of the style of Pheidias was maintained but for a little while after the death of the Master himself: on his death, nay even towards the close of his life, its partial decay had commenced; and though remarkable beauty and softness may be observed in the works of his successors, Art never recovered the spiritual height she had reached under Pheidias himself.

In the rebuilding of the Parthenon, which was the chief seat of the labours of Pheidias, he is believed to have filled the office of master of the works, and to have had under him a large body of artists. He, himself, worked chiefly at colossal statues in gold and ivory (chryselephantine), of which the two most celebrated were, the colossal statue of Pallas Parthenos in the Parthenon, and that of Zeus Olympius. No portion of these statues now remains. These figures were remarkable for the richness of decoration with which all the details of the costume, throne, pedestal, &c., were elaborated, while at the same time the grandeur of the general conception was not impaired.

The finest remains of this period of art are,—

1. The Sculptures of the Elgin collection, which consist of sixteen out of ninety-two sculptures which once adorned the Metopes of the Parthenon; of fifty-three original slabs, and many casts, of those which were placed in the cella of that temple; and of fourteen fragments, more or less perfect, of the large statues which once

adorned its pediments. Of these, some are doubtless the handiwork of PHEIDIAS himself.

2. The Reliefs from the Temple of the Wingless Victory (Niké Apteros), which, though somewhat later, show considerable analogy with the sculptures of the Parthenon in their workmanship and the treatment of the subjects represented.

3. The Sculptures from the Temple of Apollo Epicurius at Phigaleia, the date of which is determinable within a few years.

In all these works the same style of art prevails: the traces of the elder school are not quite effaced, and the design is therefore occasionally less flowing and round, especially in the Friezes, which were to some extent limited by the architectural spaces allotted to them, and by the still prevailing law of symmetry. In the treatment of individual figures we observe a great general truthfulness; vivacity of gesture where the subject demands it; repose and ease where, as in the representations of the Gods, it appears most fitting; and in the arrangement of the drapery a peculiar lightness and elegance. It is probable, that the age of the finest Art was not synchronous in all parts of the Greek world, and that Archaic forms remained longer in some places than in others: as in other things so here, we may suppose that the supply and the demand were mutually dependent one on the other; and that where, as at Athens, the demand for great artistic works was pressing, there the highest excellence would be earliest attained. Again, the character of the material in which different works of art were executed had its own advantage and disadvantage, and no doubt produced considerable effect upon the progress of art. It has been well said, "Let Pheidias have rude and obstinate stuff to carve: though his art do that it should, his work will lack somewhat of the beauty which otherwise in fitter matter it might have had." To the elder period belong many coins of Athens, of Corinth, of Argos, of Sicyon, that with the type of the Chimæra, and the magnificent coin of Naxos with the head of the bearded Dionysus, and those of Agrigentum with two eagles and the hare.[1] These, of which the Museum pos-

[1] Coins have everywhere this peculiar value, that they belong to the actual period they represent. Many of them are reduced copies of some of the greatest designs of the contemporary sculptors, and of which they represent the spirit much more faithfully than the copies executed in marble by sculptors of the Roman period.

sesses excellent specimens, may be considered to have been struck before the termination of the Peloponnesian war; and convey to us, though on a small scale, admirable illustrations of the period to which they refer.

Subsequently to the age of PHEIDIAS the use of bronze for statues became very general, especially in the Peloponnesus, which in the numerous representations of celebrated Athletes led directly to the individualizing of particular statues, and to the bringing out into more prominent relief those peculiarities which are individual to the man whom they represent rather than characteristic of the whole human race.

After the Peloponnesian war, a new race of artists arose, who have been generally called the Later Attic school. Of these, Scopas of Paros and Praxiteles of Athens were the most celebrated. The mythical cycles of Aphrodite and Dionysus formed their chief subjects; and the representations of the ideal Apollo, under the graceful form of the Pythian Citharœdus, and of the group of the Niobe, are the most celebrated works which have proceeded from their hands.

Of the productions of the Later Attic school, the Museum possesses—1. The Eros of the Elgin collection, which belongs to the age of Praxiteles, or is possibly a little later than his time; 2. The sculptures from the tombs of Maussolus, if indeed the marbles lately acquired from Budrún are works of Scopas and Leochares; 3. The Choragic Monument of Lysicrates and some portions of the marbles procured by Sir Charles Fellows, from Xanthus in Lycia; together with coins innumerable, specimens in excellent workmanship from the Greek cities of Southern Italy, especially Thurii, Tarentum, Velia, Heracleia, and Metapontum—from the masterpieces of the Sicilian engravers at Syracuse and Panormus—and from Greece Proper, those of Pheneus and Stymphálus in Arcadia, of Opus, Thessalia, Cos, Crete, and Lesbos.

IV. OLYMP. 111—158, B.C. 336—146.

The FOURTH Period extends from the time of Alexander the Great to the destruction of Corinth. The character of its Art is a witness to the state of society during this period, which exhibits a decadence in harmony with the decay of freedom in the formerly republican states. Heeren has well shown how in the earlier times Art was in

intimate communion with the system and the Religion of the state. When these decayed, and extrinsic influences became intrinsic, Art, though still surviving in a few great minds, ceased to be the product of the mind of the people. The Schools of Art which flourished during this period exhibit a perpetual striving after effect, which ancient critics particularly remarked in the productions of the Rhodian and Sicyonian schools.

The great theatres of the Art of the Fourth Period were those cities where the Macedonian Princes resided, whose custom of representing the Kings, their ancestors, in the character either of Deities or of mythical Heroes afforded great scope for the display of artistic power. The works of Art of this period now remaining are probably more numerous than those of the earlier ages, but are at the same time difficult of assignment. The coins are especially abundant, and of these the Museum possesses a large collection; and those of the Kings of Macedon, of the Seleucidæ in Syria, of the Ptolemies in Egypt, and of the Tyrants in Sicily, deserve attention as excellent illustrations of the style prevalent under those rulers respectively. Though in many instances remarkable for dexterous treatment, none of these coins exhibit the grandeur and simplicity of the Art of Pheidias or Lysippus. At the same time it is right to bear in mind that, with few and rare exceptions, the best coins and monuments are all genuinely Greek, little of extraneous influence appearing till a much later time. Even in remote districts, the Art and the civilization of the Greeks appear to have been self-originated and self-developed; a native growth withdrawn from external influences, and slow to adopt any modifications tending even remotely to assimilate the conquering with the conquered races. The Greek Colonial Cities, in regions remote from Greece, were Oases in deserts of barbarism.

V. Period, B.C. 146 to Fall of Rome.

To distinguish the Fifth and last division of ancient Art from those which have been already described, it may be called *the Roman Period*—a nomenclature which will serve to show that, though the sculptures and other monuments were often the workmanship of Greek artists, yet that they were due to Roman influence, and furnished to supply Roman wants. The Romans, unlike their half-brothers the Greeks, had no inherent love of art, and little

creative genius.[1] On the other hand, as collectors they have never had their equals, and a taste for magnificence prevailed at the commencement of the Empire which despised doing things by halves. The last days of the Republic had seen the first real beginning of artistic knowledge at Rome; and the magnificent views of Augustus and his immediate successors led to the erection of edifices in which the masterpieces of Grecian art were collected and preserved. Hence arose the manufacture of new statues by Greek sculptors for Imperial masters, chiefly, if not always, copies of celebrated early Greek works. Of these, the Museum possesses a considerable number, the best statues in the Towneley Collection being, as we shall see hereafter, copies of Greek works in Roman times.

The age of Hadrian is remarkable for a partial revival of ancient Greek art, arising almost entirely from the personal influence of that Emperor.

The most original works of the Imperial period were—1. Sculptures on Public Monuments, such as the Reliefs on the Arch of Titus, representing the Apotheosis of that Emperor, and his triumph over the Jews. The Reliefs on the Column of Trajan are historical, and show considerable power in the treatment of the drapery, and the costume of the different conquered nations. 2. The portrait-busts and statues of individual Emperors, belonging generally to their respective reigns, some of which exhibit the Emperor under the character of a God or Hero. Many of these, as those of Antinous, have great artistic skill. 3. Bas-reliefs, used as the decorations of Sarcophagi, often extremely curious, as preserving, under a rude treatment, the interpretation of early Grecian myths by a Roman representation.

Under the Antonines, the decay of art was still more manifest, the coins of the period, like the busts of the Emperors, displaying the same want of simplicity, and a similar attention to trivial and meretricious accessories. Thus, in the busts, the hair and the beard luxuriate in an exaggerated profusion of curls, the careful expression of the features of the countenance being at the same time frequently neglected; while under Commodus, Severus, and his family, we dis-

[1] The lines of Virgil express the feeling of the Romans even at the close of the Republic:—

"Excudent alii spirantia mollius æra
Tu regere imperio Populos Romane memento."

cover the use of perukes and false hair, and a drapery not unfrequently adorned with coloured stones. The reliefs on the Triumphal Arches of this period exhibit a mechanical style.

We here close what we have thought it necessary to say on the Progress of Greek Sculpture, and the subdivisions which its different styles admit; reserving till we come to the Vase Room such remarks as it may be worth while to make upon the subject of ancient painting. We proceed now to the description of the monuments themselves, and take first those preserved in the PHIGALEIAN ROOM.

PHIGALEIAN SALOON.

The room called the Phigaleian Saloon contains four distinct collections of Sculpture (either casts or originals) which we shall now describe in their order of date. They are as follows:—

1. The Casts of the Metopes from Selinus.
2. The Casts of Sculptures of the Temple of Athene in Ægina.
3. The Bas-reliefs from the Temple of Apollo Epicurius at Phigaleia in Arcadia.
4. The Bas-reliefs from the Mausoleum at Halicarnassus (Budrún).

1. *Casts of Metopes from Selinus.*

These Metopes were originally the ornament of the east front of two temples at Selinus, in Sicily, and were discovered in 1823 by Messrs. Angell and Harris, by whom these casts were presented to the Museum. The originals are preserved at Palermo. These fragments consist of four portions. The first was from the central temple on the Eastern hill, and consisted formerly of two blocks of stone attached to each other by metal clasps. Of these the lower part only now remains, containing a combat between a warrior and a female. The warrior is in a kneeling posture, and yields to the superior force or skill of his adversary. The second is from the central temple on the Western hill, and represents Heracles carrying off two robbers called the Cercopes. He is naked, and has perhaps once had a lion's hide of gilded bronze. The third, from the same temple, has for its subject Perseus, with the petasus and talaria, Athene in the Peplos, and Medusa with Pegasus. The fourth contains the subject of a

quadriga and three figures; one is a youth standing in a car, holding the reins in his left hand, the right hand being wanting, as well as the upper part of the body and the neck of the figure. The horses are in very high relief, the heads, necks, and fore-legs being quite detached from the ground of the Metope. The second and third of these sculptures are executed in a rude, archaic style, probably as early as the 50th Ol., B.C. 580. The coins of Ænos illustrate the form of Perseus's cap. The fourth is a later example of the same archaic school of art. It will be observed that the proportions in these figures are short, and the forms clumsy and loaded with muscle.

It is interesting to know that the exertions of the first discoverers of these curious relics of archaic art led to further discoveries a few years later. In 1831 the Duca di Serra di Falco found portions of five additional Metopes (now preserved at Palermo), which formed part of the decorations of the pronaos and posticum of the temple nearest the sea. The bodies of the figures are of calcareous tufa, with remains of a coating of paint: the extremities only being of marble. Such statues were called Acroliths. The flesh of the female figures only is represented white, as is the case on the more archaic vase pictures. These later discoveries belong to a period more than a century and a half subsequent to the elder ones described above. They show a freer and livelier treatment, somewhat modified by the architectural severity which still maintained its ground in Sicily later than in Greece Proper.

2. *Casts from the Tympana of the Temple of Athene in Ægina.*

These Æginetan sculptures were discovered by Mr. Cockerell, the Chev. Bröndsted, Von Stackelberg, and others, in the year 1811, at which time careful excavations were made on the spot, by means of which all the members of the cornice and mouldings have been ascertained; minute and accurate measurements were also taken, so that it might be possible to reconstruct the pediments as they once were. From the notes then made, and from long and careful subsequent study, Mr. Cockerell composed groups similar to those now exhibited in this room. Owing to the great violence of the earthquake by which the temple was thrown down, almost all the statues were found shattered into numerous pieces, so that it was in many cases hopeless to attempt to reunite them. These statues were purchased by the Prince (and subsequently King) of Bavaria, and conveyed to Munich. At Munich they were entrusted to the hands of Thorwaldsen, who has judiciously put together all that could be

restored, and they are now among the most interesting monuments at the Glyptothek.

The slabs themselves originally formed two corresponding groups in the Tympana of the Temple of Athene, of which that to the West was the most complete; but the Eastern the larger and the better executed. The subject of the Eastern pediment has been supposed to be the expedition of the Æacidæ (or Æginetan warriors) against Troy, under the guidance of Athene herself: that of the Western is probably the Contest of the Greeks and the Trojans over the body of Patroclus. Ajax, assisted by Teucer and Diomed, endeavours to recover the body; Hector, Paris, and Æneas to carry it off. There is a certain parallelism between the groups on these two pediments: thus in the Eastern one, Heracles stands in the same relation to Telamon, the Æacid—the archer to the heavy-armed soldier—that Teucer does to Ajax in the West. The form and costume of Heracles remind us of his type on the coins of Thasos. Paris wears the archer costume, described in different places in Herodotus.[1] Originally gilded bronze was attached to the marble, the holes which still remain enabling us to determine how and where it was placed. The hair also has been partly composed of wire, and traces of colour remain on the weapons, clothes, eyeballs, and lips. The disposition of the figures is simple and regular, and the anatomy carefully and faithfully rendered, but the artist had not yet acquired that mastery over his material which gives to the works of PHEIDIAS such ease and grace of movement. The date of the execution of these sculptures is probably about Ol. 75, B.C. 480. The Temple which they decorated was built of yellowish sandstone, the roof and cornice of marble. The cella was painted red; the tympanum blue, with yellow and green foliage on the architrave. On the Acroteria stood females in antique drapery and attitude. It was probably erected shortly after the Victory over the Persians at Salamis.

To what Deity this temple was dedicated has been a subject of much dispute; and many have asserted that the worship of Zeus Pan-Hellenios was celebrated within it. We are inclined, however, to doubt the correctness of this view, and to think that Dr. Wordsworth, who has examined the localities with the eye of a scholar and historian, has satisfactorily demonstrated that the marbles came from the Temple of Athene, and not from that of

[1] Her. i. 71; v. 49; vii. 61.

Zeus Pan-Hellenios. There appear to have been three principal Temples in the Island of Ægina: the 1st on the shore, of which only a single shaft still stands, and which Dr. Wordsworth determines, from two inscribed stones which he found there, to be not earlier than the Peloponnesian War; the 2nd, the beautiful ruin from which these marbles have been procured, which was situated at the N.E. corner of the island; and the 3rd, on the summit of the only high hill in the island, which Dr. Wordsworth has, we think, shown to have been the site of the real temple of Zeus Pan-Hellenios.

Dr. Wordsworth argues in favour of the second temple being that of Athene, on the ground, 1. That in these sculptures that Goddess is evidently the prominent personage, while no figure exists which can be identified with Zeus. 2. Because he discovered in its immediate neighbourhood a slab built into a modern Greek church, containing the words ΗΟΡΟΣ ΤΕΜΕΝΟΣ ΑΘΕΝΑΙΑΣ—"The limit of the Sacred precinct of Athene;" and 3. That the position of the building, which is eight miles from the principal town, exactly opposite to Athens, leads to the natural inference that it was erected by the Athenians when in possession of the island—a fact which the above inscription, written not in the native Doric, but in Attic Greek, would lead one to anticipate.[1]

3. *Bas-reliefs from the Temple of Apollo at Phigaleia in Arcadia.*

These sculptures were found by Mr. Cockerell and other gentlemen in the year 1812, a short distance from the modern town of Paulizza, which is believed to be at present the site of the ancient Phigaleia. The ancient name of the place where the temple was situated was Bassæ, on the slopes of Mount Cotylium. It was originally about 125 feet in length, and 48 in breadth, and had six columns at either front, and 15 on either side.

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[1] Indeed, the only evidence in favour of the temple, which we have called that of Pallas, being the Pan-Hellenion, consists in a tradition that the words ΔΙΙ ΠΑΝΕΛΛΗΝΙΩΙ were once inscribed on its portico. But if this be true, the dialect would show the inscription to have been a forgery. The Greek Deities did not write their names over the doors of their temples, —"comme les marchands les leurs sur les portes de leur boutiques." Dio. Chrysost. remarking — τοὺς Θεοὺς (ἐν τοῖς ἱεροῖς) ἐπιγοάφειν οὐκ ἔστιν δικὸς.

The bas-reliefs, which consist of twenty-three slabs, were arranged along the interior of the Cella, at a height of nearly 23 feet from the ground, and were supported by Ionic semi-columns, which projected from the walls. The entire length of the Frieze which has been preserved is ninety-six feet, nearly the whole of which was found among the ruins of the Temple. One portion of the Frieze was obtained subsequently by Mr. Stanhope, and presented by him to the Museum, and two other fragments by Chev. Bröndsted.

Two subjects are represented upon these sculptures—one the Battle between the Centaurs and Lapithæ, occupying eleven slabs in the direction from right to left. The other, that between the Greeks (Athenians) and Amazons, comprised in twelve slabs, in direction from left to right. One slab appears to be wanting from the first group.

It is unnecessary to enter at any length into the myths of the Centaurs or the Amazons. Suffice it to say, that the Centaurs appear to have been a race, leading a rude and savage life, originally among the mountains and forests of Thessaly, and subsequently in Arcadia. The battle between these mythic people and the Lapithæ, represented on the Phigaleian marbles, is said to have taken place at the marriage-feast of Peirithous, King of Thessaly, and Hippodameia; the cause of quarrel being either the attempt of the Centaurs to carry off some of the women present at the solemnity, or to chastise the injustice of Peirithous, who had deprived them of a portion of the kingdom which they claimed. They appear under two forms, either as men down to the legs and feet, but the hind part consisting of the body, tail, and hind-legs of a horse (as we see them on archaic vases, and as they are described by Pausanias), or, as on these marbles, in human forms from the head to the loins, with the body of a horse, its four legs and tail.

This combat was a favourite subject in decorations of ancient works of art. Thus it is found upon the Metopes of the Parthenon, and on the Frieze of the Posticum of the Theseion at Athens: and it is said to have been one of the subjects on the Temple of Zeus at Olympia, to have been painted on the walls of the Theseion, and to have been worked as an ornament on the sandals of the statue of Athene Parthenos.

With regard to the Amazons, they are said to have been a warlike race of females who came originally from the country about the Caucasus and the banks of the Thermodon, and to have at various

times invaded Thrace, Asia Minor, the islands of the Ægean, and Greece.

The subject of the contest between the Greeks and Amazons was, like that of the battle between the Centaurs and Lapithæ, of frequent occurrence among the works of antiquity. Pausanias states that this subject was represented on the base of the statue of Zeus at Olympia, and painted on the walls of the Theseion; and Pliny adds, that it was engraved on the shield of Athene in the same temple. Both subjects were naturally dear to the Athenians, as their mythical King Theseus was connected with both in their national legends. Thus, in the combat between the Centaurs and Lapithæ, Theseus fights on the side of the latter, as the friend and guest of Peirithous; while in the contest between the Athenians and the Amazons, he heads his own people.

In describing the individual slabs, we take first, *The Combat of the Centaurs and Lapithæ*.[1]

The *First* slab represents a Centaur who has been thrown down, and who is held by one of the Lapithæ by the hair of his head from

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in front, while a second is attacking him from behind. A second Centaur has seized the uplifted arm and the shield of the second Lapith.

[1] All these marbles are engraved in the "Ancient Marbles in British Museum," part iv.

The *Second* represents two Centaurs and two Lapithæ. One of the former is lying on the ground dead, his limbs stretched out, and his body foreshortened. A second Centaur is biting the neck of one of the Lapithæ, who is piercing him with a poignard. The Cen-

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taur is striking with his hind hoofs the shield held up in defence by another Lapith.

The *Third* represents a female who has fallen into the power of a Centaur, from whose grasp she is trying to extricate herself. She is carrying in her left arm a child. On the right of the marble

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another Centaur is trampling to the ground a Lapith, who has fallen upon the left knee.

The *Fourth* represents two Centaurs engaged in crushing with heavy stones the Lapith Cæneus, who has fallen upon both knees, and is holding his shield over his head with his left arm. The same group occurs on the frieze of the posticum of the Temple of Theseus. On the right of the slab are two figures, one of a Lapith, who has seized the head of one of the Centaurs by the hair; the other, a female, who is escaping from the fray.

The *Fifth* has for its subject two single combats of two Lapithæ and two Centaurs. In the first, the attack of the Centaur is checked by a Lapith, who has seized his off fore-leg, as he is in the act of striking with it. In the second, the Centaur is pressed to the ground by the left knee and arm of his opponent, who has entwined his right hand in his hair. This is one of the best preserved slabs, the forms of both of the Lapithæ being nearly perfect.

The *Sixth* has been considerably injured, and nearly the whole

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of the figure on the left of the scene is lost. From what remains, the subject appears to represent a female in a defenceless position, firmly grasped by the left arm of a Centaur, who has forced back a Lapith who had come to her assistance, and is preventing him by main strength from striking with his uplifted arm. The broken fragment to the left has probably been a Centaur whose back is turned to the other figures.

The *Seventh* represents a female who is forcibly borne away by a Centaur, and implores the aid of a Lapith, himself struggling to escape from the grasp of another Centaur, who has followed and seized him. It has been thought that the female is Hippodameia, and the man struggling with the Centaur Peirithous, who is hastening to the protection of his bride. Paus. (v. 10) states that the same subject was sculptured by Alcamenes, a contemporary with Pheidias, on the back Pediment of the temple of Zeus at Olympia.

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The *Eighth* represents a Centaur hurling with both hands some heavy object (probably a rock) at a Lapith, who is protecting himself with his shield from his fore hoofs. To the right is a female with her child flying from the attack of another Centaur on an adjoining relief.

The *Ninth* contains two single combats between a Lapith and a Centaur, in both of which the Lapith is victorious. In that to the right, the Lapith is pulling back the Centaur by the hair of his head, and striking him with his right arm. In that to the left, the Lapith has the head of his enemy under his arm, and is strangling him.

The *Tenth* represents a Lapith springing upon the back of a Centaur, who has disrobed a female who clings for aid to a Sacred image in the back ground. The Lapith has caught the Centaur round the neck with his left arm, and is striking him with his right. Before the naked female is another with her arms extended in the attitude of supplication; and behind the man to the extreme right is a tree from which a lion's skin is hanging. It has been supposed that the

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man is Theseus taking vengeance on the Centaur Eurytion for disrobing Hippodameia; but there is nothing on the slab itself to confirm this attribution.

10.

The *Eleventh* represents two figures, the one in, and the other preparing to ascend, a chariot drawn by stags. As the upper part of this marble has been injured, it is not quite certain what the subject represents; but it has been supposed that the figures are Artemis and Apollo respectively, the former of whom holds the reins, while the latter bends his bow.

This is the last of the slabs referring to the *first* subject, the Battle

11.

OF THE BOMBAY BRANCH

of the Centaurs and Lapithæ, at present arranged consecutively on the left hand side of the Phigaleian Room, and in order of numbers from right to left. We now proceed to describe slab by slab the *second* subject, the Contest between the Greeks (Athenians) and the Amazons.

The *Twelfth* slab, the *first* of the series of the Battle between the

12.

Greeks and the Amazons, comprises four figures, one Greek and three Amazons. To the left, a fallen Amazon is struggling with a Greek, who has seized her (apparently) by the hair of the head. To the right, another Amazon is protecting with her shield one who is on the ground, and unarmed.

The *Thirteenth* represents a Greek in the act of striking, as it would

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seem, the Amazon on the adjoining slab, who is protected by her shield. In the middle of the slab is a single combat between a Greek and an Amazon; and to the right another Amazon, who is sinking lifeless to the ground.

The *Fourteenth* contains a representation of a Greek carrying off on his shoulders one of his companions who had fallen; an Amazon in the centre seizing the dead man's shield, and a Greek supporting and leading from the field a wounded and fainting comrade.

The *Fifteenth* contains single combats of a Greek and an Amazon. In that to the right, the Greek on his knees is defending himself by means of his shield from the attack of his enemy. In that to the left, the Greek has the advantage, having dragged down the Amazon by the hair of her head by main strength.

The *Sixteenth* contains, on the right, a single combat between a Greek and an Amazon, of doubtful result; and on the left, a wounded or dying Greek, who is reclining on the ground, and rests his head and left shoulder against the thigh of a comrade, who, standing a little behind, holds his shield over him for protection. A perpendicular groove to the left of the fallen warrior indicates where another slab has been fitted on at right angles to this one. This was one of the corners of the frieze.

The *Seventeenth* represents a Greek in the act of unhorsing an Amazon, by dragging her from her horse by main force. To the right is another Amazon with her shield raised, defending herself from some enemy who is not represented.

17.

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18.

The *Eighteenth* and longest slab in the series contains no less than six figures and two horses. To the right, a Greek, on whose countenance the emotion of pity is finely expressed, removes from a fallen horse the lifeless body of an Amazon. In the centre, a warrior, over whose right arm and thigh a lion's skin is thrown, is striking a mounted Amazon who had trampled under her feet a helmeted warrior while attempting to draw his sword from the scabbard. Another Amazon is rushing forward, as it would seem, with the wish to ward off from her mounted comrade the blow of the principal figure, who is probably intended for Theseus, as, like Hercules, he is armed with a club, and clad in a lion's skin.

The *Nineteenth* contains two single combats of a Greek and Amazon, in which the two foes alternately obtain the mastery. In that to the right, the Amazon conquers, in that to the left the Greek.

19.

The *Twentieth*, the lower portion of which has been considerably mutilated, represents an even contest between a Greek and an Amazon, and a wounded or dying Amazon supported by one of her fellow-combatants.

The *Twenty-first* represents two Greeks and two Amazons in combat. To the right an Amazon is striking at a Greek, who is about to slay her companion who has fallen, and with outstretched arm is imploring mercy. Behind the Greek another naked warrior is following, apparently to aid his comrade.

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BRANCH
OF THE
ASIATIC

21.

The *Twenty-Second* represents two different scenes. That to the right is a single combat between a Greek and an Amazon. That to the left is a scene of a Greek dragging away another Amazon, behind whom is a square-shaped object, possibly an altar to which she had fled for refuge.

22.

The *Twenty-third*, and last slab of the series, represents on the right an Amazon supporting a dying friend, and on the left another, who is apparently interceding with one of her comrades for a Greek who has fallen wounded on the ground.

23.

Besides the Sculptures of the Frieze which we have just described, there are some other fragments from the same Temple, which are preserved in the Phigaleian Room: of these the three most important, **Nos. 28, 29, 30,** are portions of the Metopes from the portico of the Pronaos, which was originally enriched with Triglyphs. The subjects they represent have not been ascertained. There are also in this room some of the architectural details of the same Temple; of these, **No. 1** is the ornamental termination of one of the tiles which covered the joints of the greater tiles along the flanks of the Temple. **No. 2** is a continuation of the same covering tile, with its ornamental termination on the ridge. **No. 3** is one of the volutes of the Ionic semicolumns of the Cella. One of the eyes of the volute is lost, and the other is loose; they were both originally secured in their sockets by leaden plugs. **No. 4** is a portion of a Doric capital, belonging to the exterior peristyle.

The following details observable in the execution of these sculptures are worthy of note:—1. The weapons of the Centaurs are generally stones, or branches of trees: thus, in **Nos. 6** and **8,** they are evidently hurling heavy masses, probably rocks; while in **No. 5,** the fragment in the hand of one of the Centaurs is either a club or the branch of a tree. In other ancient works of art, they are frequently represented with bows and arrows;—the Sagittarius, in the signs of the Zodiac, was thus depicted.[1] On one or two of the Metopes in the Elgin collection, the wine-jars of the feast are their instruments of attack. 2. Their dress is the lion's skin, which either hangs loosely behind them or floats in the air; or, when used as a shield, covers the left arm, as in **No. 6.**

On the other hand, the weapons of the Lapithæ are short swords, as in **No. 2**; their defensive armour the shield, the helmet, the cuirass, or the chiton, which descends to the knees, and protects the thighs: their only drapery consisting of a cloak fastened round the neck by a fibula or button, and frequently altogether thrown aside. In many cases it will be observed that the combatants have changed arms, the Centaurs having the shields, and the Lapithæ using the stones of their opponents.

In the contest between the Greeks and Amazons, the Amazons are represented with a great diversity in the forms and treatment of their drapery. Sometimes they appear in long tunics, reaching to the ground, sometimes in a short vest, which barely covers the knees; on one slab (**No. 18**) an equestrian Amazon has her arms

[1] Manil. Astron. i. 269.

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No. 29.

No. 28.

No. 30.

Fragments of the Metopes.

covered with long sleeves, and her lower limbs clothed in a sort of trowsers. Their heads are either undefended, or covered by a close-fitting helmet. Their legs are protected by boots, which reach nearly to the knees; their robes confined by a zone, with one or two belts passing over their shoulders and crossing in front between their breasts. The marbles do not preserve the weapons with which they fought, but the use of the sword is indicated by a scabbard, which is attached to one of the figures (in **No. 23**). Many of them carried the Pelta, or Amazonian buckler—an oval shield, with a semi-circular portion cut out at the top.

The weapons of the Greeks appear to have been swords; and in the instance of the figure which has been called Theseus, the club, with the lion's skin as a shield. They are sometimes represented with helmets and shields, and sometimes without. Their dress is generally a short cloak or robe, which, covering the left shoulder, leaves the right bare: it is fastened round the waist by a belt, and reaches no lower than the knee.

The style of the bas-reliefs representing these two subjects is by no means uniform; and though many of the compositions are excellent, the just proportions of the human body have not been always preserved. They are inferior to the Frieze of the Parthenon in execution and finish, and were probably sculptured by common provincial workmen from the designs of Ictinus.

4. *Bas-reliefs from the Mausoleum at Halicarnassus* (*Budrún*).

The Sculptures from Budrún, the presumed site of the ancient Halicarnassus, are arranged round the sides of the Phigaleian Room, under the marbles which we have just described. They are believed to have been part of the celebrated Mausoleum at that place, and were found inserted in the walls of the citadel at the entrance of the harbour, having been used as building materials by the Knights of Rhodes, either when they constructed that fortress in A.D. 1400, or in the beginning of the sixteenth century, when they repaired it.

The existence of these marbles has been long known. Thevenot, in the middle of the sixteenth century, notices them as "bas-reliefs fort bien taillés." They were drawn by Dalton, and published in his "Views in Greece and Egypt, 1751-81." They have been described by Choiseul Gouffier, Mr. Moritt, M. Prokesch von Osten, and Mr. W. J. Hamilton; and a sketch of the slabs inserted in the interior walls of the fortress is given in the 2nd vol. of the "Ionian Antiquities," published by the Dilettanti Society.

At length, after a strong wish had been expressed that these Sculp-

tures should be removed to Europe, Sir Stratford Canning, H. M. ambassador at Constantinople, applied himself zealously to procure them; and, when at length the scruples of the Turks had been overcome, generously presented them to the British nation.

They arrived in England in February, 1846. The date of the construction of the Mausoleum being known, these marbles must be regarded with the greatest interest, as works executed in the school of art of Praxiteles and Scopas, or the two other contemporary sculptors employed in the decoration of this edifice.

Mausolus, the eldest of the three sons of Hecatomnus, the wealthiest sovereign of the Carian dynasty, died B.C. 353, after a reign of twenty-four years. His widow and his sister Artemisia celebrated his memory by all the honours which the art and literature of the period could bestow. The Mausoleum under which his body was deposited was probably commenced during his life-time—its form being pyramidal, its height above 100 feet, and its base surrounded by 36 columns. To adorn its sides with sculpture, Artemisia employed four of the most celebrated artists of antiquity, Bryaxis, Timotheus, Leochares, and Scopas, or Praxiteles. Artemisia's short reign of only two years did not enable her to see the great design completely carried into execution; but such was the emulation of the artists, that they are said to have finished the work after her death, for their own honour and the glory of art; and such it long remained, being called for many subsequent centuries one of the seven wonders of the world, and repeatedly mentioned under this designation till a period comparatively modern. Thus Strabo in the First, Pausanias in the Second, Gregory of Nazianzus in the Fourth, Constantinus Porphyrogenitus in the Tenth, and Eudocia in the Eleventh centuries, respectively speak of it in terms which imply that it was still existing during those periods; while Fontanus, the historian of the Siege of Rhodes, states that a German knight named Henry Schlegelholt constructed the citadel at Budrún out of the Mausoleum. It appears to have been still only partially destroyed in 1472, when Cepio visited Budrún, as he speaks of having seen its remains among the ruins of the ancient town. During the possession of Rhodes and Halicarnassus by the Knights, the newly-built citadel of Budrún was twice repaired, in 1480 and 1522, on the latter of which occasions the masonry of the substructure of the Mausoleum was removed to erect the citadel walls.[1]

[1] As is shown by the narrative of Guichard, cited in Mr. Newton's paper on these marbles, in the Classical Museum.

That the bas-reliefs now in the Museum were inserted in these walls by the Knights of Rhodes is proved by the escutcheons, Latin sentences, and date of 1510, which Thevenot observed in the same building; and by an inscription, now indeed scarcely decipherable, which is found on a shield borne by one of the figures: whether, however, the slabs themselves were inserted at the time of its first erection, or on its subsequent repair, cannot now be determined.

It has been thought that the peculiar pyramidal form of this building has been the prototype of two other ruined structures at Mylasa and Xanthus respectively, in the adjoining provinces of Caria and Lycia. The building at Mylasa, the architectural details of which indicate the Roman period for its construction, certainly has considerable resemblance to the Mausoleum, as it has been described by ancient authors.

The marbles themselves, consisting of eleven slabs, have for their subject a battle between the Greeks and Amazons—Heracles, too, appearing among the combatants. They are much injured, and present the style of at least two artists. They were originally sunk in the solid block, on the bottom of which still remains the upper moulding of the architrave of the building, and on the top the fillet and Greek bead of the cornice. The whole length preserved is 64 feet 11 inches.

The bas-reliefs cannot be considered as forming any one complete side of the building; nor is it now possible to arrange them so as to form one continuous subject.

The idea which these reliefs suggest is that of works executed rather in the decline of Greek sculpture than in its finest period; made rather for subordinate architectural decoration than as the *chefs-d'œuvre* of great artists. The general composition, indeed, is not deficient in that symmetry of arrangement which characterises Greek art; but the action of the groups is theatrical, the attitudes of the figures strained, and the forms meagre and unnaturally slender. On comparing them with the Choragic Monument of Lysicrates, the date of which we know to have been about B.C. 334, we may perceive a considerable resemblance in style. In both, the extreme elongation of the forms, and the spareness, not to say meagreness, of the muscular development, are characteristics which at once strike the eye. It is possible that the portions which remain of the sculptures of the Mausoleum are only the subordinate part of the whole design, and that Scopas and Praxiteles executed larger bas-reliefs, which have perished in the demolition of the edifice.

The myth which forms the subject of these bas-reliefs is one of

which we find many traces in Asia Minor. (See the Imperial coins of Smyrna and Ephesus—the frieze of a temple from Magnesia, now at Paris—the coins of Plarasa, Nysa, Mylasa, and Tripolis in Caria—and those of Mausolus and other kings of Caria, where Zeus Labrandenus, or Zeus bearing the Labra, or Amazonian bipennis, is represented.) It is possible that this myth of the Amazons may contain a real vestige of history, and may relate to the invasion of Asia Minor by some Scythian nation, among whom, as in the case of the Massagetæ in the time of Cyrus, women had the right of sovereignty.

Besides the marbles just described, there are some other objects which are ranged near them in the same room, as having been found within the precinct of the ancient walls of Halicarnassus. These are, a circular altar, with a subject in bas-relief, which formerly stood on the sea-shore of Halicarnassus; a draped female statue, wanting the head, which was inserted into the walls of the Budrún fortress; two bas-reliefs, representing gladiatorial combats; and two others, votive offerings to Pluto or Æsculapius.

ELGIN ROOM.

This Room contains :—

I. The Sculptures from the Parthenon at Athens.

II. Frieze from the Temple of Niké Apteros at Athens.

III. The Sigean Bas-Relief.

IV. Casts from the Theseion at Athens.

V. Casts from the Choragic Monument of Lysicrates at Athens.

VI. Miscellaneous Statues, Reliefs, &c., arranged under Eight Heads.

I. The Sculptures from the Parthenon.

1. The Statues which decorated the Eastern and Western Pediments.
2. The Alti-rilievi which were placed in the Metopes, alternating with the Triglyphs.
3. The Bassi-rilievi, arranged round the exterior of the Cella, as a frieze.

Before we describe the sculptures of the Parthenon, it may be as well to give some account of the Temple for which they were designed.

The Parthenon, or Hecatompedon as it was sometimes called, was erected by Ictinus on the site of an older and smaller Sacred building, between the years B. C. 448-442. It was constructed entirely of white marble from Mount Pentelicus, and consisted of a cell, surrounded by a peristyle, with eight Doric columns at the two ends, and seventeen on each of the sides. The height of the temple above the platform on which it stood was about 65 feet. Within the peristyle, or outer range of columns, was placed an interior range of six columns, at each end of the cella, so as to form a vestibule to its

door: there was an ascent of two steps into these vestibules from the Peristyle. The cell, which was 62½ feet broad within, was divided into two chambers; the Eastern 98 feet 7 inches, and the Western 43 feet 10 inches long. The Western was called the Opisthodomos, or back chamber, and served as a kind of Treasury, where various articles of value were dedicated or left in deposit.

Sir George Wheler and Dr. Spon visited and described the Parthenon in the year 1676, two years previous to which the Marquis de Nointel had had drawings made of the sculptures with which it was adorned. These sketches, which were made by an artist named Jacques Carrey, are preserved in the Royal Library at Paris, and have been of the greatest value in the restoration of the compositions which once filled the two pediments.

In 1676 the main structure of the edifice was still entire all but the roof. A few years subsequently it sustained irreparable injury from the siege of Athens by the Venetian forces under Morosini and Coningsmark in 1687, and from the attempts subsequently made by Morosini to detach portions of the pedimental statues as spoils for his republic. During the siege, a shell fired from the opposite hill destroyed nearly half the fabric, the walls of the cella before the opisthodomos being almost wholly levelled, together with six columns of the Northern and five of the Southern peristyle. The Eastern portico itself appears to have escaped its influence, but the sculptures it contained were almost entirely destroyed.

The Parthenon was, as is well known, dedicated to Pallas Athene, the tutelary Goddess of the Athenian State. In the Greek and the ancient idolatries generally, the Temple of a Deity was considered as his dwelling-place; his statue within the cella, the symbol, and more than the symbol, of his bodily presence. Thus the name Parthenon means literally, the house of the Virgin Goddess. Within the cella stood the matchless statue of Pallas Athene, in gold and ivory, one of the two greatest works of Pheidias. The whole of the decorations of the building formed, as we shall show, one great design or sculptured poem in her honour, tracing out her connection with the soil of Attica, celebrating her chief exploits, and indirectly blending her glory with that of the people of whom she was the tutelary Deity. We now proceed to describe the first of the three classes of sculptures mentioned above; those, namely, which belonged to the Eastern and Western Pedimental Compositions.

It has been supposed that there were originally no less than forty-four statues on these pediments: of these, thirteen fragments are

now in the Museum, and two occupy their ancient position on the temple. The sculptures which decorated the Pediments of Greek temples generally had reference either to the Deity to whom the temple was dedicated, or to the State by whom it was erected. In the whole composition, a certain symmetry was observed, the character of the design being in some degree modified by the necessities of the architectural structure which formed its frame. Thus the number of figures introduced upon the Pediments appears to have depended on the number of columns which formed the front of the edifice, and was proportioned to the size of the order to which the Temple itself belonged. In the Parthenon, which was Octostyle (i.e., had eight columns in front), from twenty to twenty-five figures were inserted: in the Temple of Jupiter at Olympia, which was Hexastyle (i.e., had six columns in front), the number was from eleven to fifteen: the same rule had been previously adopted in the Temple of Zeus Panhellenios at Ægina, which belonged to the same order, and was erected about a hundred years before the Parthenon. The principal figures in the design were placed under the apex of the pediment: here was the culminating point of the action, to which all other parts of the composition converged. The subordinate figures were ranged on each side of this group, in a standing, sitting, or reclining attitude, according as the slope of the pediment permitted. Colour was doubtless employed both in the architecture and the sculpture of Greek temples generally, so as to draw attention to the main lines of the structure, to detach more clearly the whole composition from its back-ground, and to distinguish figure from figure in the groups, and flesh from drapery in single figures. The weapons, the reins of the horses, and other accessories were of metal, and the eyes of some of the principal figures were inlaid.

1. *Sculptures from the Eastern and Western Pediments.*

The Sculptures of the Pediments of the Parthenon were not quite perfect, even when Carrey drew them, before the Venetian siege; the middle portion of the Eastern was altogether lost, and a portion of the right of the centre of the Western. A large group near the principal figure in this Pediment had fallen, and, with several of the statues near it, had for security's sake been built up with later masonry. Many, too, of the heads and of the accessory symbols had either perished, or are so imperfectly rendered in his drawings that the identification of many of the figures and the restoration of the missing portions of the compositions must necessarily be conjectural,

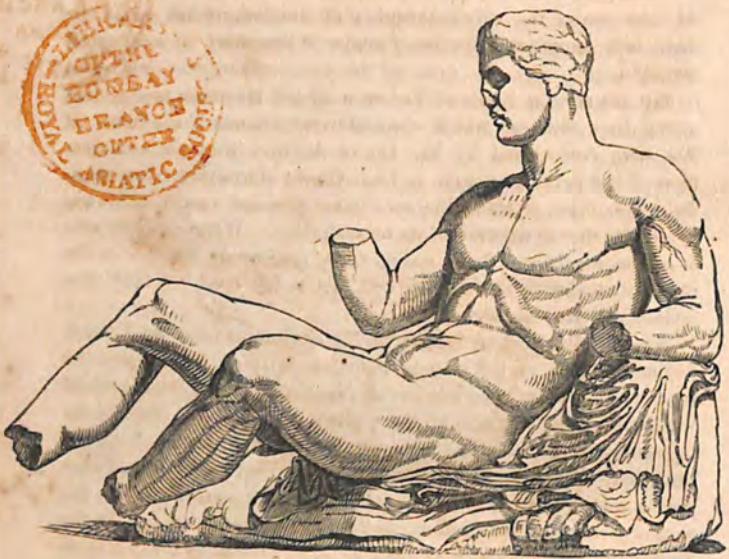
the more so as the only description of the designs left us by the ancients is the scanty and cursory notice of Pausanias, who contents himself with giving the titles of the two compositions, and with telling us that in the Eastern Pediment all had reference to the birth of Athene, while in the Western the subject was the contest of Poseidon with Athene for the soil of Attica. This passage must be regarded as the key to the various systems of interpretation which the ingenuity of Archæologists, from Visconti downwards, has applied to the illustration of these sculptures. Want of space will of course preclude us from stating these theories at length: in the explanation therefore of the several figures the most probable conjecture will be adopted.

We will now proceed to describe the Sculptures from the Eastern pediment. The subject of these being the birth of Athene, and the scene Olympus, we must suppose this mythic heaven to be contained within the triangular area of the pediment, and to be bounded by figurative representations of Day on the one hand, and of Night on the other. These two figures were placed by Pheidias in opposite angles, and, according to the symmetrical arrangement which governed pedimental composition, made to balance each other. In the Pediment of the Temple of Zeus at Elis, another of the works of Pheidias, the same arrangement was observed.

If we commence with the angle at the left, the first figure to be described is **No. 91,** Hyperion, or the God of Day, who is represented rising from the ocean; his head, arms, and shoulders have emerged from the waves, which are conventionally sculptured upon the plinth, in parallel rows like overlapping tiles. His arms are stretched forward to guide the reins of his coursers, but the hands are gone; his head also has perished. The surface of this figure having been protected by the cornice above, has preserved its original polish, from which we may form a judgment of the execution

No. 91.

IONIAN ISLANDS
CYTHE
BOMBAY
BRANCH
OUTER
ADRIATIC SQUE



No. 93.

No. 94.

OF THE BRITISH MUSEUM

of these sculptures, which, though their exquisite finish could not have been appreciated by the spectator below, were all elaborately wrought.

No. 92 are the heads of the two horses of Hyperion represented rising from the sea, which was under the chariot of the Sun. It has been conjectured by Mr. Cockerell, from a careful examination of the figures, as well as from Carrey's drawings, that originally two other heads in low relief were attached; and that the car of Hyperion was drawn by four horses.

No. 92.

No. 93 is a youthful male figure, reclining on a lion's skin, in the attitude of Heracles on the silver coins of Crotona. It has been called Theseus, Heracles, Cephalus, Cecrops, Dionysos (Bacchus), and Hermes (Mercury). The name Theseus, whereby it is most generally known, is perhaps the best that has been given to this statue. It has sustained less injury than any of the other figures in the pediments, having only lost the hands, feet, and a portion of the nose. It is remarkable for the easy grace of the attitude and for the combination of strength and suppleness in the form.

No. 94 represents two seated figures, which have been usually called Ceres and Proserpine; the latter is leaning upon the shoulder of the other. These Goddesses are seated on low, square seats without backs, but covered with folded carpets for cushions. Their heads and hands are gone, but the rest of the figures are well preserved, and, like the Heracles, are finished as completely at the back which is withdrawn from the view, as in front.

No. 95 represents Iris, the messenger of the Olympian deities, and especially of Juno, on her way to announce to mortals the birth of Athene. The mass of stone behind her back is her mantle, which is distended by the wind; such a disposition of her drapery being the usual characteristic of her type.

No. 95.

No. 96 represents the *Winged* Victory. There can be but little doubt about this attribution, the holes still remaining at the back of her shoulders into which the wings have been inserted; the wings themselves were doubtless of metal, probably of bronze gilded. This figure was probably placed on the right of the central group, so as to balance the figure of Iris on the left.

No. 96.

No. 97 is a group consisting of three female figures, the one to the left seated nearly upright and the other two reclining. They have been usually called the Fates, an attribution which is in harmony with the rest of the myth. According to the Greek legends, the Fates were present, as companions of Eileithyia, at the birth of children, and sang the destiny of new-born infants. Hence the appropriateness of their appearance in a subject recording the Birth of Minerva. The drapery of these figures is remarkably fine, and the whole treatment of this composition places it in the first rank among the Elgin sculptures. These figures, as appears from Carrey's drawing, were placed on the left of the central group, behind the Victory.

No. 98 represents the head of one of the horses of the chariot of Night, which was placed in the right-hand angle of the Pediment, and corresponded to the chariot of the Sun at its opposite end. The horses of Night are supposed to be plunging into the sea, just as those of the Sun or Day are rising out of it. The head of one of the horses projects over the cornice, thus breaking the line and giving relief to the whole composition. Such are

No. 97.

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No. 98.

all the remains at present known to have belonged to the Eastern Pediment.

The subject of the *Western Pediment* was the Contest between Athene and Poseidon for the honour of giving a name to the city of Athens. This contest took place on the Acropolis itself. The Pediment must, therefore, be taken as a representation of the scene of the action, which was bounded on one side by the Cephisus, on the other by the Ilissus and Calirrhoe. These rivers were figuratively represented in the composition of this pediment, just as the boundaries of Olympus, Night and Day, were figured in either angle of the Eastern pediment.

Beginning from the left angle, the first figure is **No. 99**, commonly called the Ilissus. The reclining attitude of this figure, and the flowing lines of the drapery at his back, leave no doubt that it represents a river-god. Visconti has been generally followed in calling this figure the Ilissus; but Mr. W. Lloyd has recently shown (Classical Museum, No. xviii., p. 426) that it should rather be called the Cephisus, and his attribution has been adopted here. This statue is a master-piece of execution, and remarkable for the extraordinary preservation of the surface in places. The skin and muscles seem to have all the elasticity of real life. Traces of paint may be observed on different parts of the figure.

No. 100 is a torso, which has been called Cecrops, Ares, and also Erectheus. Though very much mutilated, the grand character of the outline is still preserved. In the drawings of Carrey this figure may be recognised near the figure of Athene, guiding and controlling the horses of the car of Victory. A fragment repre-

No. 100.

No. 99.

senting the feet of a statue in a striding position and the trunk of a tree, may have belonged to this figure, though it has been formerly assigned to the Pallas of the Eastern Pediment.

No. 101 is a small fragment of the upper part of a female head. As it was discovered among the ruins near the Temple, and as the size corresponds, it has been generally supposed to be the head of Athene. The sockets of the eyes have been filled by precious stones or metal, and a furrow, which forms the line of contact with the forehead, and holes for fastening the bronze to the marble, prove that the head was originally surmounted by a helmet.

No. 102 belongs to the same statue with the head just described.

No. 102.

ROYAL ASIATIC

It represents a portion of the left breast of Athene, covered as usual with the Ægis. Holes are apparent on the surface of the marble, probably denoting the places where the bronze serpents and head of Medusa were formerly attached.

No. 103 represents the torso of the figure of Poseidon. When Spon and Wheler were at Athens it was nearly entire. It appears from Carrey's drawing that this figure and that of Pallas Athene occupied the centre of this Pediment, the strife of the two Deities being expressed by the opposite direction of their movements. Both are moving hastily towards their respective chariots, which stand behind each. That of Poseidon was probably drawn by winged horses.

No. 103.

No. 105 represents the torso of Amphitrite, who was represented driving the chariot of Poseidon. In Carrey's drawing the position of this torso and of the statue of Athene is very clear. When perfect the posture of this figure was a little inclined forwards, as though holding the reins, which were probably, as in many other instances, of metal. This statue stood in that part of the Pediment which was most exposed to the action of the weather: the surface has in consequence been greatly injured.

No. 105.

No. 106 is all that remains of a group which, judging from Carrey's drawings, appears as a female figure with a boy at her right side, perhaps Ino and Melicertes. It has been called Latona, on the supposition that another youthful figure, who appears in Carrey on the left side

of this figure, belonged to the same group. The Goddess would thus be seated between her two children; but the figure on the left evidently belongs to the next group in the composition. All that now remains is this fragment of the lap of the female figure, with a portion of the youthful figure attached to her right side.

Arranged with and between the original marbles are casts of some fragments which have been discovered since Lord Elgin removed the statues of the Pediments. These are as follows:—

Between the Ilissus (**No. 99**) and the Cecrops (**No. 100**), a cast (**99***) of a mutilated group supposed to represent Heracles and Hebe.

No. 104*. Cast of a head, preserved in the Bibliothèque Royale at Paris, supposed to have belonged to one of the statues of the Western Pediment: it was presented to the Museum by M. Charles Lenormant.

No. 105*. Cast of a head, believed to be that of the Niké who appears in Carrey's drawing as the charioteer of Athene: presented in 1846 by the Count de Laborde, by whom it was discovered at Venice.

No. 106*. Cast of a female head discovered in excavating a building in Athens, between the Theseion and the ancient gate of the Peloponnesus. There is no reason for supposing that this head belonged to any of the Elgin figures: it seems to be a later example of the same school of art.

2. *Alti-Rilievi, or Metopes.*

The *Metopes* of the Parthenon were a series of groups in alto-rilievo placed round the outside of the Temple in the spaces (*Metopæ*) between the Triglyphs; whence their name, *Metopes*. They were 92 in number, and comprised a great number of subjects, all probably relating to the exploits of Athene herself, or to those of the indigenous heroes of Attica. The Metopes at the East and West ends are now very much mutilated, and their subjects are difficult to make out. They have been restored by Mr. Cockerell, Museum Marbles, VI., Pl. 21, 2. Those at the East end seem many of them to commemorate the deeds of Athene herself; those at the West to represent combats of horsemen and foot soldiers, perhaps Greeks and Amazons. On the North side many of the Metopes have perished, but some of them certainly represented combats of Greeks and Amazons. On the South side a number of Metopes related to the contests of the Greeks and Centaurs. Of these the Museum possesses 16. The remainder have been most learnedly elucidated by the Chevalier Bröndsted in his 'Voyages dans la Grèce.' The sub-

jects of these are not combats, but probably scenes connected with the Eleusinian and other Attic rituals. The subject of the sixteen Metopes in the Elgin Room was one naturally congenial to the Athenian mind, because their great hero, Theseus, took an active part in it.[1]

No. 1 represents a Greek contending successfully with a Centaur, and pressing him to the ground by the force of his left knee; his right arm grasps him round the neck. When Carrey made his drawings this metope was more perfect, and had lost only the left arm of the centaur and the right of the Greek; and since his time each successive drawing that has been made has recorded further mutilations. It was the second metope on the south side of the temple.

No. 1.

No. 2 represents, like the last, the success of a Greek over his opponent. The Greek wears the chlamys, which falls behind him in light and graceful folds, and his legs are inclosed in cothurni, which fit close to the leg and reach as high as the calf. The head

[1] All these marbles are engraved in 'Museum Marbles,' part viii.

No. 2.

No. 3.

of the centaur existed when Carrey saw this monument; it was the third metope on the South side of the temple.

No. 3 is a scene wherein a Centaur is victorious over a Greek. It is finely designed, and the action of the figures in the group is spirited and effective. The centaur is heaving at the head of his fallen opponent a large amphora—probably one of the large and massive vessels which decorated the nuptial feast of Peirithous, on which occasion this quarrel is said to have arisen. This metope was much more perfect when seen by Carrey. The two human heads are plaster casts of originals preserved in the Royal Museum at Copenhagen. They were detected by Chevalier Bröndsted as they lay there unobserved and unnoticed. It is said that the originals were brought from Greece by a Captain Hartmand, who served at the Venetian siege of 1687, to which period, therefore, we may attribute the chief injuries done to this metope.

No. 4. This metope is now so much injured that its original motive could hardly be conjectured from its present state. In Carrey's drawings, however, the Athenian was still on the monument, and the subject was a single combat, the result of which was still doubtful. The loss of some portions of this metope is the more to be regretted, as it would seem to be one of the very best in composition and execution.

No. 5. This metope, like the last, represents a contest which is yet doubtful, and, like **No. 4**, has been much injured since Carrey's visit. The treatment of the figures is, however, far inferior to the last; the body of the Greek, though fairly executed, wants force and expression, while that of the centaur is weak and inanimate.

No. 6 is one of the most beautiful pieces of workmanship in the whole collection of these metopes. It represents a combat between a Greek and a Centaur, in which the former is successful. The execution is perhaps the finest which the Museum possesses. When Carrey's drawing was made, every part of this metope was entire and apparently in good preservation, with the exception of the right hand of the Greek. The centaur is clothed, not as usual, with the skin of an animal, but with drapery.

No. 7 has considerable resemblance to **No. 3**, both in design and execution: in both the centaur seems about to be victorious, in the same manner, and by the same means. This group is well executed, though hard in style and retaining some of the characteristics of manner which appear on the Phigaleian Marbles, and from which Grecian art had not, in the age of Pericles, entirely

No. 6.

No. 8.

emancipated itself. The horse is rather heavy and clumsy, but the action of the Greek is beautiful and natural. It was much more perfect when seen by Carrey.

No. 8. In this metope the Centaur has seized, by the ankle of his left leg, a Greek in the act of falling backwards over a large wine vessel, in order to prevent his recovery. The Greek, to save his fall, has seized his opponent by his hair. This is one of the most beautiful of the metopes. The composition is elegant, light, and spirited, gracefully enriched by the folds of drapery which fall over the left arm of the warrior. Like most of the metopes, this is in a much less perfect state than when Carrey drew it.

No. 9 is a cast from the solitary metope now in the Louvre at Paris, and originally in the collection of the Count de Choiseul Gouffier. The subject is different from that in the preceding metopes, and is evidently a struggle between a centaur and a female—not impossibly the attempt of the centaur Eurytion to carry off the bride Hippodameia, which led to the conflict. The design of the metope is good, but it does not appear to have been executed with the same skill and taste as some of the others.

No. 10 represents a still doubtful contest between a Greek and a Centaur. The latter is striking at his opponent with both hands, but it is not possible to determine with what kind of weapon. This is one of the least effective of the whole series; at first view, indeed, it appears full of animation and spirit, but a closer view dissipates the illusion, and shows an evident want of power in the execution. There are holes on the surface of the marble whereby portions of drapery have probably been attached. This and the following metopes are from the Eastern end of the South side of the Temple.

No. 11 is one of the finest metopes in the collection; the composition is beautifully arranged, the vigour and power of the Greek are strongly displayed in the position of the figure, and the distinct, though delicate, marking of the muscles. The whole weight of his body rests upon his left arm and leg. The expression of the figure of the centaur is equally admirable. The Greek is represented of more than the natural size. In Carrey's time this metope was nearly perfect.

No. 12 exhibits the complete overthrow of a Greek by his antagonist, who seems to be rushing forwards to seek a new victim to his prowess. The arrangement and contrast in this group is very admirable. Below, the beautiful form of the fallen warrior, the repose of all the muscles, the stillness and tranquillity of death;

No. 9.

No. 11.

above, the impetuosity of the centaur, who, exulting in his success, erects himself upon his hind legs and spreads abroad his arms, displaying the lion's skin over his left, at once his ornament and his defence.

No. 13 represents a Centaur carrying off a young female; the disposition of the folds of drapery round her legs and the unconfined portion which floats behind the animal indicate the speed with which he is rushing on. This is the least effective group in the whole collection. There is a want of spirit and vigour in the centaur, the human part of his body being smaller in proportion than in others of his race, with very little of muscular development. The form of the female is beautiful, but the disposition of the lower limbs is neither graceful nor pleasing. On the other hand, the drapery has been executed with great skill, and shows considerable elegance and knowledge.

No. 14 resembles in design, composition, and style **No. 7.** A Centaur has just overpowered a Greek, and his hoof presses upon the thigh of the Greek to prevent his recovering his position. The Greek has been forced down upon his left knee, which does not, however, quite touch the ground. The style of this metope, like that of **Nos. 3** and **7**, which it also resembles in its subject, is rather hard, but the composition is well arranged and the story well told. The body of the centaur indicates less muscular motion than we find on some of the other metopes, but the figure of the Greek is well conceived and expressed. This metope appears to be as perfect as when Carrey saw and drew it.

No. 15 is a well preserved metope, the issue of the contest being as yet doubtful. The whole, which is well designed and well balanced in the grouping, shows great confidence of the artist in his powers, and in his knowledge of the naked form; it is also skilfully executed in the peculiar style of art of which it is a specimen. It exhibits the progressive advance of art from the hardness of the Æginetan school, which, while retaining the decision of the elder school in the marking of the muscles and bones, adopted the more accurate proportions and the more graceful forms of the improved school of Pheidias.

No. 16 bears a great similarity to the last we have described; but though further from the explosion of the siege of 1687, to which we must attribute the shattered state of many of the metopes, has suffered considerable mutilation. The figure of the Greek is remarkably slight, and would seem ill adapted to contend with the robust form of his antagonist; the prominence, however, of certain

No. 12.

No. 13.

muscles shows its adaptation to activity and alertness. This group is, on the whole, more agreeable than the preceding, both from the gracefulness of the composition and from its superiority of execution.

3. *Bassi-Rilievi, or Frieze.*

The Frieze representing the Greater Panathenaic Festival at Athens, which we now proceed to describe, occupied originally about 524 feet in length of the outside of the cella of the Parthenon within the external columns which on all sides surrounded that building. The base of this line of sculpture was about 40 feet from the pavement of the platform, and the space between the cella and the vestibules was 15 feet; hence the spectator who wished to view the frieze in its original position must have stood at a distance of about 12 feet from the external wall of the cella, and must have seen the slabs themselves under an acute angle of 42° 45′.

The position of the Frieze close under the ceiling of the colonnade prevented its receiving any direct light from the rays of the sun; hence it was necessary for it to be in low relief, else the shadows would have been so broad and strong that the upper portions would have been obscured, and the relative proportions of the parts deranged and distorted. To obviate these difficulties, the artists placed the objects in bas-relief, with a strong and well defined outline, producing thereby great richness of effect. This Frieze was, indeed, subordinate to the more important sculptures of the Pediments and Metopes, but was in harmony with the repose of the architectural arrangements of the part of the building it adorned.

The Panathenaic festival, which was one of great antiquity, was celebrated in honour of Athene, and derived its name from the custom that every freeborn inhabitant of Attica was entitled to assist at it. There were two festivals of the name; the lesser, celebrated every year; the greater, only once in four years, in the third year of each Olympiad. On the frieze, even in its present mutilated state, the general character of the Panathenaic procession may be easily made out, though it must not be supposed that every incident which occurred at the festival is depicted on the marbles. Thus for instance, the Lampadephoria and gymnastic exercises are omitted. The whole mass of the people are represented conveying in solemn pomp the πέπλος (Peplus) or Sacred Veil, which had been previously worked in the Acropolis by young virgins (technically Ἐργαστῖναι) selected from the best families in

No. 14.

No. 15.

Athens,[1] to the Temple of Athene Polias, where it was placed probably on the knees of the statue of the Goddess. On this peplus was embroidered the Battle of the Gods and the Giants; Zeus hurling his thunderbolts against the rebels, and Athene seated in her chariot as the vanquisher of Typhon or Enceladus.

The arrangement of the procession on the frieze was as follows:—On the West side were to be seen the preparations for the cavalcade; then South and North in the first half, the horsemen of Athens galloping in files. Next, a number of chariots, probably those which had gained the victories in previous Panathenaic festivals. Then further on, to the South, old men and women of the city; and on the North, choruses with Auletæ, and Citharistæ, and the bearers of various shaped vessels,[2] and close to the Eastern corners on both sides, the bulls and other victims with their attendants. On the East side, surrounded by the virgins who bring up the consecrated gifts, and the presiding magistrates, are seated Twelve Deities, Zeus, Hera, with Hebe, Hephæstus, Demeter, the Dioscuri, Hygieia, Asclepius, Poseidon, Erectheus? Peitho, Aphrodite with Eros, between whom, a priestess and a priest or magistrate, who receives the peplos from a boy, form the central group.

Such was the frieze when originally perfect.

The British Museum possesses in slabs and fragments of marble about 249 feet, with 76 feet in plaster. Of these last the greater part are from slabs which have not been removed from the Temple, together with one formerly in the possession of Count de Choiseul-Gouffier, and now in the Louvre at Paris. The arrangement which has been adopted for the portions now in the Elgin Room, is that which they originally occupied upon the outer wall of the cella of the

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[1] A passage in Euripides in which the captive Trojans mourn their fate evidently refers to the working of the sacred Peplus.—

> Ἡ παλλάδος ἐν πόλει
> τᾶς καλλιδίφροι' ἀθα-
> ναίας ἐν κροκέῳ πέπλῳ
> ζέυξομαι ἅρματι πώλους
> ἐν δαρδαλέ αισι ποικίλ-
> λουσ' ἀνθοκρόκοισι πήναις
> ἢ τιτάναυν γενεὰν
> τὰν Ζεὺς ἀμφι πύρῳ
> κοιμίξει φλογμῷ Κρονίδας.
>
> Eurip. Hec. l. 464, Ed. Pors.

[2] Askoi, scaphai, and hydriai.

Parthenon, and we shall describe them accordingly under the following heads:—

1. *Slabs from the Eastern side.*
2. *Slabs from the Northern side.*
3. *Slabs from the Western side.*
4. *Slabs from the Southern side.*

1. *The Slabs from the Eastern side.*[1]

The Eastern portico was the great entrance to the Temple. In the Pediment above it was placed the most important scene in the whole design of Pheidias, the birth of Athene herself; and we may, therefore, presume that the portion of the frieze ranged under this pediment embodied the most impressive moment of the whole action represented by the procession. Here, accordingly, we find a series of groups which, without doubt, when complete, represented Twelve Deities seated on their thrones. These Divine figures are arranged in pairs, six on one side, and six on the other of a group of standing figures, who from their position exactly in the centre of this front, and also between groups of the assembled Divinities, we cannot but suppose to be engaged in the principal action of the whole piece. The illustrious personages, who are seated on either side of the central group, are turned from the centre and towards the procession, the columns of which are approaching in opposite directions. From their position in relation to the rest of the Frieze, we may suppose that they formed two opposite groups or lines on the Acropolis, and that the head of the procession defiled between them. It is probable that the Twelve Deities here represented were the Θεοι πολιουχοι of the Acropolis, but their individual identification is exceedingly difficult.

No. 18, the two young men seated back to back are the Dioscuri, Castor and Pollux, who were often called Anakes, and had temples to their honour at Athens. The nearer one has indeed been conjectured to represent Mercury, and the other Heracles, on the ground that the figures are apparently of different ages; while the Dioscuri on the other hand were twins. Their dress too is also different.

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[1] The slabs belonging to the eastern frieze are arranged in the present Elgin Room from No. 17 to No. 24, inclusive, in order from left to right, on the left hand of the visitor who enters the room.

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No. 18.

The next two figures on the same marble are almost certainly Demeter (Ceres) and Triptolemus; the former bearing her usual symbol, the torch.

On the next slab, **No. 19**, are two groups, consisting of two seated personages and one standing figure. With regard to the one to the right, there can be no doubt that he represents Zeus; and that the Goddess seated by his side is Juno. The standing figure has been called a Victory, as traces of something like the outline of a wing are visible above the left arm. It is, however, more probably Hebe. Beyond, is a male figure, either a priest or the Archon Basileus, who receives from the hands of a boy the sacred peplus, which has been woven and folded in a square form in several folds. Behind these groups is a female figure, probably a priestess, before whom stand two maidens bearing on their heads unascertained objects, apparently stools, which the priestess is receiving from them. In the procession, certain maidens carried folding-stools (διφροι), and were hence called Diphrophoroi; but these were the daughters of the Metoikoi, and occupied a subordinate position in the procession. We should rather expect here to find the Canephoroi—maidens chosen from among the daughters of the citizens to carry the sacred vessels and offerings of the procession.

At the end of this slab are two seated Deities, a male and a female, who it is most usual to call, after Visconti, Asclepios (Æsculapius) and Hygieia. Stuart, when he saw them from below, and had not had the opportunity of examining them closely, supposed them to be Poseidon and Demeter; while others have identified them with Hephæstos (Vulcan) and Aphrodite. Such is the difficulty and the uncertainty which must exist wherever the surface of the marble has been so much injured, that the characteristic attributes of the Divine personages are lost. Immediately beyond the group above described were two others, which balanced those on the other side the avenue. These had disappeared when Stuart was at Athens, but have since been re-discovered in the late excavations on the Acropolis. They consist of two male and two female figures, all seated, beyond which, the last figure on the right is a boy looking at the advancing procession, and leaning against one of the female figures. Of this boy the Museum possesses a cast, **No. 20**, obtained by Choiseul Gouffier during the last Century. Visconti has conjectured that the figures on this slab were Poseidon and Theseus, and the daughters of Cecrops, Pandrosos and Aglauros. The naked boy he calls Ericthonius.

The subject of the central slabs is continued further on in **Nos. 21, 22**; which were originally on one piece of stone, but have been

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No. 19.

No. 23.

No. 24.

barbarously cut in two at some former period, to the great injury and defacement of the figures. There were originally six figures upon it, representing in all probability the persons to whom was entrusted the office of marshalling the procession, and who are, therefore, most likely the chief Archons or magistrates of Athens; with whom, perhaps, were associated the Nomophylakes, or conservators of the established rites and ceremonies. Of these six, four seem to be waiting without any especial or indicated occupation; the other two are in action, one turning from the procession towards the centre of the picture, the other walking towards it, and about to give some instructions. The central figure, which has been ruined by the division of the slab to which we have alluded, is now supplied by a cast placed below it, and marked **No. 20***; the mould, taken before the slab was mutilated, being preserved at Paris, whence this cast was obtained by Sir Francis Chantrey.

Nos. 23 and **24** continue the subject of the approach of the Procession to the seated figures. The first is a plaster-cast, taken from a mould once the property of the Count de Choiseul Gouffier, and now in the Louvre at Paris. It shows the course of the procession. To the extreme left, is one of the magistrates, presenting some object, probably a sacrificial *kaneon* or a *phiale*, to two females, who stand before him; then a more youthful male figure pointing with the fore finger of his left hand towards four females who are approaching him, bearing sacrificial vessels, and whom he is apparently instructing in their duties. The second Slab, **No. 24**, represents five females walking in order of procession, the foremost one of whom carries a censer such as is often borne by Victories. The top of the object (as may be observed on some of the painted Vases) consisted of a cup, with a conical covering perforated with holes to permit the smoke of the incense to pass through it; the lower part had a triangular termination, resembling the feet of Tripods. The next two figures each hold in the right hand an œnochoe, or jug, and the next two a phiale.

In Carrey's drawings it appears that there were two other females similarly occupied in carrying œnochoæ and phialæ. These two females were at the extreme end of the Eastern Frieze, and were sculptured upon the corner-stone; the other face of which, to the North, bore representations of an ox and his conductor, and terminated the Northern side of the Frieze.

There have been lately discovered in Athens portions of this Northern Frieze, of which the Museum has now obtained casts. One of them represents three young men bearing hydriæ or pitchers

on their shoulders; and a fourth figure, who is stooping down to lift up one of the pitchers from the ground. These young men belonged to the class of the metoikoi, who were called Hydriaphoroi, from their carrying hydriæ in the procession. We see this slab in Carrey's drawing placed next to another, representing a number of male figures carrying trays. These were no doubt another class of metoikoi, who were called Scaphephoroi, from the scaphæ or trays which they carried. **No. 25** is a fragment representing one of these Scaphephoroi. Next to these we find in Carrey's drawing a slab, which has since disappeared, representing a series of men playing on different instruments of music.

2. *Slabs from the Northern Side.*

The Northern side of the Temple has been very much injured, no less than nineteen Metopes and a large portion of the Northern Frieze having fallen when the Venetians besieged the Acropolis in 1687. Its present remains, in the Elgin Room, commence with **No. 26.** This and the five following slabs, **Nos. 27—31**, all represent chariots and charioteers, who have probably partaken in the races which formed part of the honours of the great festival. Most of the groups represented on these marbles have been sadly mutilated since the times of Carrey and Stuart, and in many cases (though there are some slabs which he had not copied) would, without the

No. 28.

No. 30.

aid of the drawings of the former artist, be wholly unintelligible. The peculiarities belonging to each group, which it is not necessary here to detail, are fully examined by Mr. Hawkins in 'Ancient Marbles of British Museum, Part VIII. London: 4to. 1839'— wherein are excellent plates of all these marbles from drawings by the late Mr. Corbould.

No. 25* is a plaster-cast of a slab which has been discovered at Athens within the last few years. From the plate in Stuart it would appear to have been originally before **No. 27**; in which, however, he is at variance with Carrey.

Following the chariots, **Nos. 32-45**, is an assemblage of horsemen on the Frieze as at present arranged; in all probability this was their place on the Temple: though this point we are unable to determine, the drawing which Carrey made previous to the explosion, and which refers to this portion of the Frieze, having also been lost. This equestrian procession extended to the end of the north side of the building. The utmost taste and skill are shown by the sculptor in this part of the work. Great variety is thrown into the individual forms and attitudes of the animals and their riders by infinite modifications of the same action, by the playfulness of the lines, and by the intricacy and multiplicity of the limbs intersecting each other. Xenophon, in his Treatise περὶ Ἱππικῆς (on Horsemanship), has described the points which an Athenian considered essential to a good horse, and his remarks on the true character of the attitudes of that noble animal will illustrate the different motions on this Frieze. It is not necessary here to describe each slab seriatim; but it may be remarked that in **No. 39** the head and shoulders of the second figure and the head of the third horse, having fallen from their original position, were brought to England in 1744, and after having been deposited with the Society of Dilettanti, and presented by them subsequently to the Royal Academy, were sent to the British Museum in 1817, and united to the slab from which they had been so long divorced. On **No. 46**, which is the last slab on this side of the temple, we see a young man preparing to mount his horse and to follow in the procession. Behind him stands another youth and his horse, with a third figure who is probably attendant on him. The repose of this group is in beautiful contrast with the bustle and activity of the cavalcade.

3. *Slabs from the Western Side.*

The Museum possesses only one slab, **No. 47**, in marble, of the Frieze which adorned the Western side of the Temple; but it has casts fourteen in number of those which still remain upon the Temple. From these the subject of this portion of the work can easily be made

No. 36.

No. 37.

No. 40.

No. 41.

No. 42.

No. 43.

No. 46.

No. 47.

out. **No. 47,** though the surface of the stone is in a very dangerous state, being hollow and blistered in several places, is still in a very perfect state of preservation. Close to the commencement of the subject of the Western Frieze, to the right of **No. 47,** is the figure of an old man standing. There can be little doubt that he is one of the magistrates, superintending this portion of the scene. He appears to have held a staff of metal in his hand. The figure is carved upon the end of **No. 46,** the last slab of the Northern side of the building. **No. 47** represents two horsemen riding to the left, and apparently about to join the Procession which we have described upon the North Frieze. It is worthy of remark that upon that side the subjects of the slabs run into one another, the figures being crowded together in order to give greater animation and movement to the whole line; but that on the Western Frieze a different system is pursued, the groups being separate, and unconnected one with the other; each subject, with few and slight exceptions, being completed on its own slab. Along the North side, too, the Procession is formed and has commenced, with the exception of the figures on the last slab (**No. 46**), who are evidently preparing to follow immediately.

On the Western side, on the other hand, the order of march is not formed; and a number of individuals and small groups, who intend to take part in the ceremony, are in different stages of preparation. Some are actually mounted, and seem to be hastening on; others are bridling their horses and adorning their persons; while others, again, seem to be awaiting the arrival of their friends. The plates of the casts extending from **No. 48** to **No. 61,** which are published in Part VIII. of 'Ancient Marbles in British Museum,' are given only in outline. The country is indebted to Lord Elgin for these representations of the still existing marbles. It will not be necessary here to describe each slab separately; we shall, therefore, only notice a few peculiarities. **No. 51** is remarkable for the mounted horseman who appears upon it. The armour he wears is singularly rich, and the breast-plate and back-piece seem to have been modelled to adapt themselves to the muscles of the chest and back. The straps over the shoulder terminate in lions' heads, and the head of Medusa is sculptured upon the abdomen. Generally the Grecian cuirass consisted of only two pieces, the back and front; but the construction of the armour worn by this personage is different and peculiar, there being a large interval between the plates at the sides, and the interstices being defended by scale-armour. Below the cuirass and over the loins appears a leather quilting gathered into thick regular plates, with a plate of metal over each outer fold. The helmet resembles that of Athene

on the Athenian Tetradrachms, and is decorated on the sides by an embossed eagle with expanded wings, similar to those upon the coins of Chalcis. The figure to the left of this slab is very like the Jason of the Louvre, formerly, when in the Villa Montalto, called Cincinnatus.

No. 53 expresses very well what is its probable subject, a person wearing a peculiar dress, which probably to Athenian eyes indicated the district whence he came, engaged in arresting a horse which has apparently run away. The swelling veins, rigid muscles, and vehement action of the animal, indicate the power with which it has been thrown upon its haunches. The costume of the man is exactly the same as that of the horseman to the right hand, in **No. 49.**

No. 61 forms the termination Southwards of the Western Frieze, and is probably the half of a corner slab, the return of which commenced the series of slabs on the Southern side: of this return, however, we have neither the original nor a cast. The first figure to the left appears to be putting on the bridle; the next person is fastening on his sandal, the action being precisely the same as on **No. 51.** The standing figure to the right of the slab was probably sculptured upon the end of the corner-stone, and represents a person putting on his vestments in order to take part in the ceremony. This figure closes that division of the great Procession which we have supposed to take its way along the West end and North side of the Temple, whence it branched off into two distinct lines.

No. 48.

No. 49.

No. 51.

No. 53.

No. 54.

No. 55.

No. 57.

No. 60.

No. 61.

4. *Slabs from the Southern side.*

We have noticed in our description of the former part of the whole Frieze the remains representing that portion of the Procession which, branching off to the left when it arrived at the S.W. angle of the Temple, proceeded along the West end and North side, and having turned round the N.E. corner, arrived at the great entrance in the centre of the East end. We now proceed to notice that portion which passed along the South side of the Temple, and shall commence, as we did before, with the head of the advancing column. We return therefore to the East end of the building, and take those figures first which are immediately to the South of the seated divinities, towards whom we have supposed the Procession to be advancing.

No. 18, the slab with which we commence, contains four figures, evidently of the same character as those which occupied the corresponding situation on the North side of the seated Divinities. These magistrates are evidently awaiting the approach of the head of the column. Two of them are young, and two more advanced in years and bearded; the young men lean on staves, and appear to be listening to the instruction or advice of their elders.

No. 18.

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No. 17.

No. 17 represents two men, probably magistrates, at the head of a procession of four females, who probably carried some object in their hands, but what it is impossible now to determine. In front of the two magistrates are seven females, five of them carrying œnochoæ or jugs in their hands, and the other two, objects the character of which is not now ascertainable.

It appears from Carrey's drawings, that one slab, on which were five females bearing pateræ, intervened between the figures on the last slab and the single figure to the right of **No. 90**, who is doubtless a magistrate. This figure was the last on this (the Eastern) front of the Temple, and is sculptured on the end of the slab placed at the S.E. angle of the Temple, on the return of which is the commencement of a scene in which the sacrificial animals appear. Among the fragments which remain to us of the S.E. corner of the Temple, the Museum does not possess any with these cattle, but since the time of Lord Elgin one such slab has been discovered. On the extreme left of this slab appears the leg of a figure, which must have turned round towards the advancing procession: a fragment exists, **No. 89**, which was not improbably the head of this figure.

No. 89.

Nos. 88, 86, 87, 85, 84, are slabs continuing the procession of the sacrificial animals. Some of them are represented as going on quietly, others as struggling to break loose from those who are guiding them. The animals are either bulls, oxen, or heifers, and the peculiarity of their respective treatment evinces the observation of the artist and his skill in expressing his conceptions. There is great beauty of form and indications of a good breed; the marble, however, which has been used on some of the slabs is of a rather inferior kind, exhibiting a want of compactness in its grain, and a tendency to peel off under exposure to weather, which has in many instances seriously affected the preservation of the sculptures.

No. 83. As on the other side of the temple we noticed, under **No. 24**, that in Carrey's drawing there occur between the victims and chariots a number of figures bearing musical instruments, so on this side also we learn from the same authority that a crowd of men, some of them aged and bearded, occupied a similar position between the victims just described and the chariots which follow on subsequent slabs. Of this portion of the frieze, **No. 83**, which is much muti-

lated, is the only fragment now remaining. In Carrey's drawings, which are, however, very rude and ill-defined, a group of females, supposed by Visconti to be Diphrophori or carriers of folding seats, appear to have preceded the group of old men.

Nos. 82, 81, 80, 79, 78, contain representations of chariots with their horses and drivers. There were originally eight, of which the Museum possesses five. As in the arrangement of the composition of the groups of horsemen on the other side, the first figures are represented in motion, the last, apparently, just about to enter the procession, so here the same thing is observable in the case of the chariots. The earlier ones are all moving rapidly, and the horses prancing and curvetting; the last are standing still, and not as yet ready for the procession. The animals are generally executed with great care, and their anatomy is well understood. The quietness of the last group is in beautiful contrast with the animation and spirit of those which precede it.

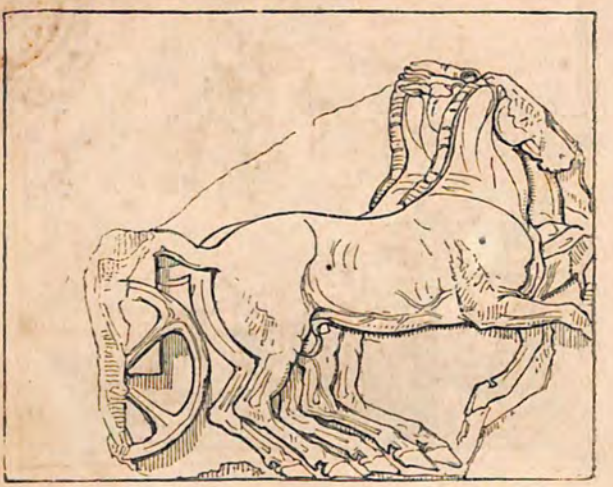
The slabs from **No. 77** to **No. 62** are all composed of groups of horsemen bearing a great resemblance to those on the Northern side of the Temple. In many instances there is great beauty in the groups, and throughout there is considerable animation and spirit in the attitudes of the horsemen, with a knowledge of the anatomy and the just proportion of the horses. It will, however, be manifest, on a closer examination, that, with occasional exceptions, the Southern Frieze was not the work of the master hands which designed and sculptured the Northern. Many defects may be detected, and there is an uniformity, not to say formality, in the arrangement of some of the groups which denotes an artist not of the highest order. At the same time it is to be remembered that the surface of the marble on this side of the building has been in many cases so much corroded by the action of the weather, that the outlines of some of the figures are hardly more than distinguishable.

No. 87.

No. 86.

No. 82.

No. 81.



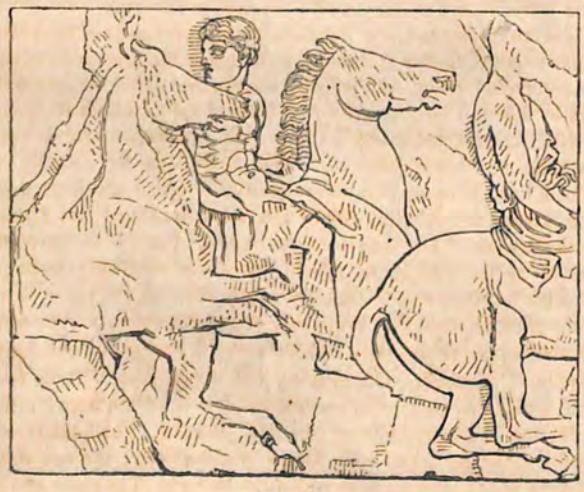
No. 80.

No. 79.

No. 74.

No. 73.

No. 66.



No. 65.

II.—FRIEZE FROM THE TEMPLE OF NIKÉ APTEROS.

Nos. 158-161 inclusive, are portions of the frieze from the Temple of the Wingless Victory ("Niké Apteros") at Athens, which were brought to England by the Earl of Elgin: they were discovered built into the wall of a house. The Temple is mentioned by Pausanias as standing on the right of the approach to the Propylæa, and was still existing *in situ* when Spon and Wheler visited Athens in 1676, and is described by them, though with some slight inaccuracy as to its exact position. Subsequent to their visit the Temple was destroyed, so that when Stuart was at Athens, in 1751, nothing remained visible but some traces of the foundation on the site and the four slabs above mentioned. It is probable that during the Venetian siege, in 1687, it was knocked down by their breaching batteries, as it is known that they were chiefly directed against the Western side of the Acropolis, where this temple stood outside the Propylæa, or else that it was pulled down by the Turks in the construction of their batteries and military works previous to the siege.

It is interesting to know that since the establishment of the present dynasty on the throne at Athens, while much has been done towards the restoration of the Acropolis by the removal of the modern buildings by which it had been disfigured, the stones of which the temple of Niké Apteros was composed have been discovered, and its nearly complete restoration effected. The operations for clearing the ground have been carried on systematically by an architect named Von Klenze, and subsequently by Drs. Ross, Schaubert, and Hausen, in whose work, 'Die Akropolis von Athen,' there is an interesting account of the temple to which this frieze originally belonged. Dr. Ross found a modern battery which covered the top of a wall nearly parallel with the Propylæa, occupying the very spot where the statements of the early travellers would lead us to look for the Temple of Victory. On clearing the upper part of it he found three walls lying parallel to one another, in a direction from North to South, and evidently built at different periods. The middle wall was full of fragments of early Greek workmanship; the two others had been added afterwards to widen the battery. The outer one was constructed of marble, and the inner almost entirely of the ruins of

the lost Temple. The fragments having been carefully collected together and arranged in their proper order; the artists were enabled to erect again the Temple precisely on the site on which it had formerly stood, and of the exact original form and dimensions.

The ancient Temple had been erected upon the S.E. angle of the wall of Cimon, and was raised upon a platform of three steps. It was of the Ionic order, in length about 27 feet, in breadth 18, and in height about 23 feet. The Frieze originally consisted of fourteen pieces of stone, all adorned with sculpture in high relief: of these twelve, or the fragments of twelve, now remain. In the adjustment of the Frieze to the dimensions of the Cella, Dr. Ross discovered that four of them had formed two separate compositions, each of two slabs, and that from their peculiar length they must necessarily have been placed at the East and West end of the Temple respectively. The subjects of one pair of these slabs are combats between foot soldiers, while the other pair contain groups of standing and sitting figures, apparently Deities, and the same as are described by the travellers: the former appear to have been at the West, the latter at the East end of the building.

With regard to the age of these Sculptures, their period seems pretty nearly determined, by a variety of evidence, to have been in the half century which intervened between the battle of Marathon, B.C. 490, and the commencement of the Peloponnesian war, B.C. 432. It may therefore reasonably be presumed that the triumphs commemorated on this Temple were obtained by the Athenians during this period, and that battles in which they were victorious form the subjects which decorated the Northern, Southern, and Western sides of the structure, the Eastern being, as on other occasions, devoted to the representation of Deities. It has been conjectured that the battle scenes admit of another arrangement and subdivision:—1, those which contain a combat between Greeks and Persians; 2, an engagement between the Greeks on one side, and a mixed force of Greeks and Persians on the other; and 3, between Greeks and Greeks alone. Such successes had occurred only a few years previously; and though upon these sculptures, such as they have been preserved to us, there are no indications of locality or any incident strikingly peculiar, it is quite possible that the subjects may refer respectively to the victory of the Athenians over the Persians at Marathon, to that over the combined Persian and Greek hosts at the Eurymedon, and to that over rival Greeks, when the Chalcidians and Bœotians were in alliance together.

To describe the individual portions of the Frieze in the Museum[1]—

No. 158 consists of four separate groups, whose proceedings are unconnected with and uninfluenced by any of the others. The *first* to the left hand of the spectator consists of two figures, a Persian and a Greek, in which the former appears to be already partially overcome by his opponent, the left foot of the Greek being pressed against the thigh of the Persian. The *second* consists of three figures: one, a Persian, has fallen beneath the blows of the enemy, and lies prostrate on the ground; another Persian on horseback advances to avenge his slain comrade and is engaged with a Greek, who, on foot and defended by a large Argolic buckler, has raised his right hand to strike him down. The *third* contains also three figures—two Persians and a Greek, all on foot. The Greek has already overcome one of his opponents and has thrown him upon one knee, seizing him by the hair of his head with his left hand, while his right is raised to contend with the other Persian, who is striking at him with both hands. The *fourth* and remaining group seems to have consisted of two figures only, and there is only just sufficient drapery and part of the right leg of one of them to indicate that a Persian is represented by the fragment. The other figure is a Greek, with a helmet on his head and a round Argolic shield on his left arm. It is probable that, when perfect, this portion of the slab represented a Greek pursuing a fugitive Persian.[2]

The next slab, **No. 159**, like the last, represents a contest between the Greeks and Persians in three distinct groups. The *first*, which is opposite the left hand of the spectator, contains two figures, one a Persian with the semilunar shield, which he raises to ward off the impending blow of his antagonist, and, opposed to him, a Greek, his right foot well advanced to steady himself, and right arm raised to inflict a blow on his half-subdued enemy. The *second* consists of three figures, much resembling that described on the last slab; a Persian lies dead on the ground, having been slain by a Greek, while advancing to attack another Persian, who is also hastening to avenge the fate of his fallen comrade. The *third*, though now sadly mutilated, has evidently contained two figures, the subject apparently that of a Greek pursuing a Persian.

The next slabs represent contests between Greeks, and were originally placed at the West end of the Temple, the greater part of

[1] Engraved in 'Ancient Marbles in British Museum,' Part ix. pl. vii. p. 23.

[2] Ibid., pl. viii. p. 37.

No. 158.

OFFICE
BOMBAY
BRANCH

No. 159.

the breadth of which they occupied. The subject at each end terminates in a group of two figures sculptured upon the corner stones, belonging respectively to the Northern and Southern sides of the building.

No. 160, opposite the left hand of the spectator, consists of four groups. The *first* contains three figures, one of whom is desperately wounded, and supports himself partly on the ground and partly against the leg of a comrade. Over his fallen body two others are fiercely engaged, their attitudes being exactly the same, though the figures are placed in different directions. The *second group* consists also of three figures, and the incidents resemble those in the one just described; one warrior is lying dead on the ground, and two others are fighting over his body. The *third* has only two figures, of which one is represented as having overcome the other and thrown him to the ground, while he raises his right arm to inflict the last deadly blow. Behind the fallen body is a shield attached to the trunk of a tree, a representation which has led to much conjecture: Dr. Ross supposing that because it was usual to suspend shields to the masts of ships, this combat must be taken to refer to a naval engagement; and others imagining that this was the usual signal in Greece to commence a battle, because Demetrius and Ptolemy in their memorable sea-fight off Cyprus in B.C. 306 displayed each a shield for that purpose. It may, however, be remarked, that whereas in the other combats on this frieze the warriors are all provided with this defensive armour, on this one they appear without it. The *fourth* and last group on this slab contains, as on the previous slabs, two figures, the one pursuing the other.

The next, which is from the West end of the Temple, and immediately adjoined the one last described, is occupied, like the previous ones, by groups engaged in sanguinary conflict. The *first* figure probably belongs to the last group on the previous slab, and would seem to be rushing to the assistance and rescue of the one who is there pursued. The *second* group consists of four or six figures, according as two men, who are fighting desperately in the background, are taken in connection with it or not. The subject appears to be a struggle for the possession of the body of a figure who has fallen dead in front. A naked figure is attempting to raise his fallen comrade, and another similar figure appears in front stooping down, either to assist the first in removing the wounded man, or to drag him away as a trophy. The marble being much mutilated, it is impossible to determine whether his action is that of a friend or a foe. To the left, another naked warrior approaches with a rapid

ROYAL ASIATIC SOCIETY LIBRARY OF THE BOMBAY BRANCH OF THE

No. 160.

step. Behind this group is the single combat to which we have alluded, and which, we think, is unconnected with the previous group.

The *third group* seems to be a double group of two figures, each representing an independent action. In that to the left, a warrior is hastening to strike another combatant, who has fallen upon his right knee, and who is protecting himself with his shield. In that to the right, another naked warrior appears in the act of striking an opponent, who is seeking safety in flight.

III.—THE SIGEAN BAS-RELIEF.[1]

The slab marked **No. 324**, known generally by the name of the Sigean Bas-relief, was first noticed by Lady Mary Wortley Montagu, on her visit to Sigeum in the Troad in June 1718, and subsequently by Dr. Chandler in 1764, and by the Count de Choiseul Gouffier. Both this marble and the celebrated Sigean inscription which we shall describe hereafter, were placed as seats in a Church on the brow of a hill in the direction of Mount Ida, near or on the promontory of Sigeum. It has been already engraved as a vignette to the first volume of the Ionian Antiquities, and in Choiseul Gouffier's Voyage Pittoresque en Grèce, tom. ii. pl. 38, p. 433.

Various opinions have been entertained as to the original use and destination of this fragment: Lady Mary W. Montagu called it part of a tomb, others have supposed it to have been an oblong shallow vessel to contain holy-water. Dr. Chandler thought that it was a pedestal: as it was never more than three inches and a half in depth, it could not have been a tomb.

The sculpture on the monument, whatever may have been its original use, consists of five figures, the central one, who is seated, being evidently a Divinity. Before her are two women approaching, each carrying in their arms an infant wrapped in swaddling clothes. Behind is a third female, who carries another infant similarly attired; and, behind her, again, is another female who carries in her left hand a broad open vessel, and in her right a square temple-formed cista, with a pointed roof. The whole subject probably

[1] Engraved in 'Museum Marbles,' Part IX., pl xi., p. 53.

represents Hera, in the character of Juno Lucina, presiding, in her capacity of matron or nurse, over the birth and rearing of infants. The Goddess is apparently listening to the addresses and accepting the offerings of these matrons.

IV.—CASTS FROM THE THESEION.

We proceed now to describe the monuments from the Theseion, or Temple of Theseus at Athens, **Nos. 136-157,**[1] of which the Museum has casts, the originals still remaining on the temple.

The Temple of Theseus belongs to the order called Peripteral Hexastyle, that is, it is surrounded by columns, and has six at each front; the height of these columns being about eighteen and a half feet, and the whole height of the temple from the base of the columns to the summit of the pediment about thirty-one feet. In this temple, as in the Parthenon, the Eastern appears to have been the principal front of the building, holes still remaining for the metal cramps by which statues may, perhaps, formerly, have been attached to the pediment. On the Eastern and Western fronts is an external frieze in alto rilievo. The ten metopes upon the Eastern front, and the four adjoining on each side, are decorated with sculpture, the others on both sides and at the Western end are devoid of ornament. The chief interest which attaches to the sculptures from this building is this, that we know that it was erected about thirty years before the Parthenon, to celebrate the arrival at Athens of the bones of the national hero Theseus, which had been procured from the island of Scyros by Cimon the son of Miltiades, about B.C. 469. The sculptures therefore are a little anterior to the age of Pheidias.

The objects preserved in the Elgin Room connected with the Temple of Theseus are casts of three of the metopes from the North side, being the first, second, and fourth, commencing from the North-east angle, and the greater portion of the Friezes which decorated the Pronaos and Posticum. They were made at Athens by direction of the Earl of Elgin, from the sculptures which, at that time, existed upon the temple. It appears that in this case, as in many other instances in Grecian buildings, colour has been called in to heighten the effect of the sculpture; for Colonel Leake observes, that "ves-

1 The Numbers at present on these casts run from 55 A to 73 A.

tiges of bronze and golden coloured arms, of a blue sky, and of blue, green, and red drapery, are still very apparent. A painted foliage and mæander is seen on the interior cornice of the Peristyle, and a painted star in the Lacunaria."[1]

The subjects represented upon the sculptures from this temple have been much discussed, and various conjectures have been advanced as to their general purport. If, however, we follow the analogy of what seems to have been the usual principles whereby the Grecian artists were guided in the decoration of their temples, we may conjecture that the monuments on this building refer to the mythic exploits of the hero Theseus, to whom the temple was dedicated. As the marbles on the Parthenon at Athens, and on the Temple of Athene in Ægina, refer to the deeds of that Goddess, and those from Phigaleia, the Temple of Victory, and the Choragic Monument of Lysicrates, to Apollo Epicurius, the Goddess of Victory, and Dionysus respectively, so may we presume that the sculptures on the Temple of Theseus refer to him in some especial manner.

Thus all the authorities connect the representations with Theseus, though they differ considerably in the parts which they assign to him. Stuart imagines that, in one portion, Theseus is represented rushing upon the enemies of the Athenians at Marathon;[2] Colonel Leake, that the decorations of the flanks refer to the exploits of Theseus, while those of the posticum and front represent respectively the combat of the Centaurs and Lapithæ, and the Gigantomachia, in allusion to the exploits of Heracles;[3] Müller, that the subject of the frieze is the war of the Athenians under the command of Theseus against the Pallantidæ, a race of gigantic strength, who wield rocks for their arms, and who are said to have contended with Theseus for the throne of Athens.[4]

It is probable that several distinct actions are represented in these sculptures, the subject of each being separated off by the interposed groups of seated Divinities.

To proceed to an examination of the sculptures themselves:—[5]

No. 136—the first opposite the left hand of the spectator when

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[1] Leake, Topogr. of Athens, p. 400.

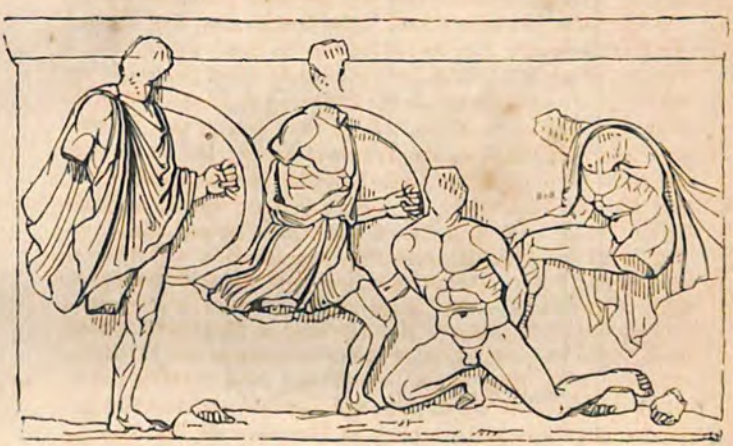
[2] Stuart, Antiquities, vol. iii. p. 9.

[3] Leake, Topogr. of Athens, p. 395.

[4] Müller, Denkm. d. alt. Kunst, p. 11.

[5] All the marbles are engraved, 'Ancient Marbles in British Museum,' Part ix. pl. xii. et seq.

looking up to the Eastern front of the Temple of Theseus—appears to represent a subject detached from the rest of the Frieze on this front; as it is separated from them by a group of Divinities, who are seated with their backs to the scene, and pay no regard to it. It appears to have consisted of five figures, three of whom are armed, and two unarmed. One of the latter is captured, the other (lost since Stuart's visit) was manifestly making his escape as fast as possible.



No. 136.

Nos. 137, 138 represent three seated figures, which balance three others at the opposite end of the Frieze, and without doubt represent the Olympian deities, Zeus, Hera, and Athene, seated on the rocks at the summit of Mount Olympus. The figure to the left of the spectator is Athene, that in the centre is Hera, and to the right is Zeus, who appears, from the position of his right foot, to be in the act of rising from his seat. The armed figure to the extreme right of this slab belongs to the subject in the next marble. This slab has been considerably injured since Stuart's drawing was made.

Nos. 139, 140, 141 represent all that now remains of a combat which is taking place in the presence of the Divinities last described. In this battle scene there were originally eight persons engaged, of whom portions only of six now remain; and these so much mutilated, that it is impossible to determine what particular battle the artist intended to record. Two of the figures, however, appear to

83275

Nos. 137, 138.

Nos. 145, 146.

be identically the same as two other combatants who are represented on the frieze from the Temple of Victory.

Nos. 142, 143, 144 represent two warriors belonging to the group described on the last slab, who appear to be fleeing towards three Divinities who are seated on the right of the slab. As in the former scene, so in this, there is nothing to indicate to what particular contest the story is to be referred. For the same reason it is not possible to determine with any certainty who the Divinities are. Müller has supposed them to be Poseidon, Demeter, and Hephæstus, but apparently on no sufficient evidence.

Nos. 145, 146 evidently represent one scene, a contest in which five persons have been engaged, of whom one is successfully contending with three others. Colonel Leake has supposed, with much reason, that it represents Heracles contending with the giants. On the other hand Müller makes the principal figure Theseus, and his opponents the Pallantidæ. The scene is probably a gigantomachia, of which, however, Poseidon, and not Heracles, is the hero; and the missiles employed for weapons, huge fragments of rock. In confirmation of this attribution, it may be remembered that Poseidon was the reputed father of Theseus.

Nos. 147, 148, 149 complete the subject of the Eastern Frieze of the Temple of Theseus; but are now so much mutilated that no satisfactory explanation of their subject can be offered. Five figures were originally represented as engaged in the action; but one which occupied the space intervening between the two slabs has been lost since the time of Stuart's visit to Athens. The scene may perhaps be the leading away of some distinguished prisoner, who is represented on the right hand, unarmed, and with his hands apparently bound behind him.

Nos. 150, 151 are taken from the Western Frieze of the Temple, and represent the memorable contest between the Centaurs and Lapithæ, in which Theseus bore so conspicuous a part. Each of these slabs contains two figures, a Greek and a Centaur in single combat. On the first to the left (**No. 150**) the Greek is vanquished; on the second, a Centaur is represented brandishing the limb of a tree, and a Greek preparing to strike him in his defence. Between these two slabs there was (according to Stuart) another one, in which a Centaur appeared thrown on the ground, and about to be slain by two Greeks. There are three other figures belonging to this group, of which the Museum does not possess casts.

Nos. 152, 153 are a continuation of the same contest represented on the last slab. The first group to the left refers to the destruction

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Nos. 150, 151.

of Cæneus by two Centaurs, and the incident is treated in nearly the same manner as in a corresponding group from the Temple of Apollo at Phigaleia (Phigaleian Frieze, **No. 4**). In both, Cæneus appears half-buried, and endeavouring to protect himself by his shield from an enormous mass of rock which the Centaurs are letting fall upon him. Immediately behind the right hand Centaur, a Greek is rushing to the assistance of his comrade. The group to the right is a single combat between a Greek and a Centaur. This group is exceedingly well composed, and the vigour of the combatants and the animation of the action are well expressed.

No. 154 is a portion of the Frieze of the Temple, which originally contained a combat between a Centaur and two Greeks; now, however, the Greek on the right hand has been lost. It appears from Stuart's drawing, that there was another slab adjoining this one, in which was represented a contest between a Greek and a Centaur, similar to one in the Phigaleian Frieze (**No. 2**), in which the Greek is destroying his antagonist by plunging a sword into his breast.

No. 155 is one of the Metopes from this Temple, of which there were originally ten on the Eastern front, recording the exploits of Heracles, the prototype of Theseus; and four on each side, representing eight achievements of Theseus himself. The one here described is probably the destruction of Corynetes.

No. 156 is also one of the Metopes from the Temple of Theseus, the second from the East end, and represents Theseus overcoming the Arcadian Cercyon, who, having invented a new mode of wrestling, challenged all travellers to engage with him, and put to death those whom he defeated.

A vase in the Museum has a similar representation, which resembles in many respects the contest between Heracles and Antæus. The sculpture of these figures is exceedingly good, and the motion admirably expressed: this metope has suffered less mutilation than the majority of those from this Temple.

No. 157, the last Metope of which the Museum possesses casts, was originally the fourth from the East end. It represents the third of the eight labours of Theseus, the destruction of the Sow of Crommyon, an incident which is parallel to the capture of the Erymanthian Boar by Heracles. Two vases exist in the Museum which tell the same tale somewhat differently. On one, the animal is a boar, and Theseus appears to be dragging its dead body after him by the hind legs. On the other, a sow is attacking the Hero, who defends his left arm from its bite by his chlamys, while he

holds a stone in his right, which he is about to throw at it. From the mutilated state of the slab, we have no means of judging what weapon Theseus had in his hand.

No. 152.

No. 153.

No. 156.

No. 157.

V.—CASTS FROM THE CHORAGIC MONUMENT OF LYSICRATES.

The Choragic Monument of Lysicrates, **Nos. 352-360,** casts from which we now proceed to describe, is one of the most interesting in the Elgin collection, because we happen to know the precise period at which it was erected and its sculptures made; the name of the Archon (Evænetos) of that year being preserved in an inscription upon the building on which these sculptures exist.

It is stated in the inscription that Lysicrates of Kikyna was the Choragos in the year B.C. 335-4, and that the youths of the tribe of Acamas had been victorious in a musical contest in that year. We believe that this small monument, which was circular on a square basement, was dedicated by Lysicrates during the period that he held the office of Choragos. The building used formerly, but without any reason, to be called the Lantern of Demosthenes. The general subject of the sculptures is, the Myth of Dionysus punishing the Tyrrhenian pirates, who had treacherously attempted to carry him off to sell him for a slave, on the pretence of conveying him to the island of Naxos. The narrative of this myth in the Homeric Hymn differs slightly from its representation in these sculptures: in the Hymn the sailors, transformed into the shape of dolphins, leap over the sides of the ship in a state of frenzy; in the bas relief, the action takes place on the sea-shore.[1]

The centre of the composition appears to be **No. 356,** which on the monument itself is immediately over the inscription. It contains a representation of Dionysus as a young man reclining on a rock, and holding in his right hand a cup, while he caresses a panther with his left. On either side, but with their backs turned to him, is seated a satyr, the usual attendant on that Divinity, the one to the left holding a thyrsus in his right hand. The balance of the composition is preserved by the groups on each side of this scene.

Thus in **No. 355,** we perceive a satyr holding in his left hand a

[1] All these casts are engraved in outline in 'Museum Marbles,' Part IX. pl. xxiv. et seq.

No. 356.

No. 357.

No. 358.

No. 360.

wine-cup, and in his right a jug, with which he is about to procure wine from a large vessel which stands on the ground. Beyond him, to the left, is an older satyr, leaning with his elbow on the stump of a tree, and apparently watching the scene of destruction in front of him.

On the other and right side of the central group, in **No. 357,** we observe another satyr, approaching quickly a similar wine-vase; and a second and older figure, with the panther's skin thrown loosely over his left shoulder, walking away from Dionysus, and, as it would seem, communicating his orders to a third, who is hastening away to put them in execution.

The remainder of this circular frieze is occupied by representations of the various punishments inflicted upon the treacherous pirates, the respective groups whereby the story is narrated balancing one another on opposite sides of the monument. There is great variety of action in the different groups, and great spirit and skill in their execution.

Thus the three figures in **No. 358** correspond to the three figures on the other side of Dionysus, **No. 355,** in which an aged satyr is running with a blazing torch towards a younger one, probably to aid him in the punishment of one of the pirates, who is already pressed to the ground. Behind the group of three figures in **No. 358** we see a group of two figures only: **No. 357,** a young satyr with the panther's skin wrapped round his left arm, and a club raised in his right for the destruction of a pirate, whom he has already thrown down; and on the other side of Dionysus an aged and bearded satyr (**No. 353**), with his panther's skin flying behind him, about to destroy with his thyrsus a pirate who kneels on the ground, with his hands tied behind him.

On another group, **No. 359,** to the right of Dionysus, is an aged satyr violently wrenching a branch from a tree to punish another pirate, who, as he attempts to plunge into the sea, is changed into a dolphin; and on the opposite side, in **No. 353,** the same story differently told.

Beyond these again, on either side, is a group consisting of two figures. In one, **No. 360,** is an aged bearded satyr, with a club raised in one hand for the destruction of a pirate who is seated on the ground, and whom he has drawn back by the hair; in the other group a pirate seated on a rock by the seashore, with his hands tied behind him by a rope, which appears to be miraculously changed into a snake, and a satyr who approaches him, and thrusts a blazing torch in his face.

The corresponding group is not in the Museum; but appears from

Stuart's drawing to have consisted of an aged satyr pursuing with a blazing torch another pirate, who is trying to make his escape.

The remaining figures on the sculpture do not readily admit of being grouped. They consist of a transformation into a dolphin, **No. 352**, similar to that we have already described in **No. 359**; and of a scene in which a similar satyr is dragging a pirate by the leg, and apparently about to hurl him into the sea. Only the satyr and the head of the sailor are preserved in these casts.

The workmanship of this monument of Lysicrates belongs to what has been called the later school of Athens, of the period of Scopas and Praxiteles. The reliefs indicate clearly the state of art at Athens during the last half of the fourth century before Christ. The disposition and design of the figures are excellent, the expression highly animated; but the execution is less careful. The style much resembles that of the contemporary bas-reliefs from the Mausoleum at Halicarnassus.

VI.—MISCELLANEOUS STATUES, ETC.

Having now described the most important monuments in the Elgin Room, considered whether in respect to their individual subjects or the extent with which their subjects are treated, we propose to describe briefly the remaining contents of this room, arranged under the following heads, or groups:—

I. Detached Statues, or Fragments of Statues.
II. Miscellaneous Bas-reliefs.
III. Votive Memorials.
IV. Altars.
V. Sepulchral Memorials.
VI. Miscellaneous Objects.
VII. Inscriptions.
VIII. Architectural Fragments.

We must, however, premise that we have no intention or desire to consider this a scientific classification, but simply as one which may be conveniently adopted by those who wish to study the different objects enumerated in succession. In many cases, indeed, it may be doubtful to which of two or more divisions some monuments

ought strictly to belong. Thus, in the case of *ex votos*, which, when inscribed bas-reliefs, may be classed either as votive offerings or as inscribed tablets, we have generally preferred the former arrangement, as more obvious and simple.

I.—Detached Statues, and Fragments of Statues.[1]

The first statue which claims especial notice is a colossal torso of a statue (**No. 111**) of Dionysus, wanting the head, arms, and right

No. 111.

[1] Engr. 'Museum Marbles,' Part IX. pl. i. p. 1.

foot. It was originally inserted in a niche or grotto of the rock on the South side of the Acropolis, above the great Dionysiac theatre, and surmounted an edifice termed the Choragic Monument of Thrasyllus, which was constructed B.C. 320, as appears from an inscription on it commemorating the Victory in a musical contest in which Thrasyllus was Choragos. There can be no doubt that this figure represents Dionysus himself. Over the shoulders may be noticed the remains of the panther's skin, the frequent dress of this Divinity: a hole sunk in the lap of the statue perhaps formed the socket in which the Tripod, the prize in the Choragic Victory, was inserted. It was natural that Choragic monuments should be decorated with sculptures illustrative of exploits of Dionysus. We have already seen that the similar monument of Lysicrates was so adorned. This statue has been well executed: the position is dignified and graceful, and the draperies are arranged with great breadth and simplicity.

The next statue we shall notice is **No. 113**, which is called Eros (Cupid).[1] It is of the size of life, and of very beautiful workmanship. It was discovered by Lord Elgin during his researches at Athens, within the Acropolis, and was put together some time after its arrival in England. It has lost its head, a portion of each arm, and the ankle of each foot, while it is doubtful whether the present left foot originally belonged to this statue. It has been conjectured that this figure was one of Icarus, belonging to a group composed of Icarus and his father (Dædalus): it seems, however, most probable that the name now given to it of Eros is correct. The forms of the limbs have the grace and elegance we should expect in that Deity, represented, as we know he was by Praxiteles, in the character of a youth. The belt which may be observed crossing the body diagonally was doubtless intended to support the quiver.

No. 316,[2] a small statue of the Muse Polyhymnia, or, more correctly, Polymnia (Πολύμνια), was found at Thebes, and brought to England by Lord Elgin. The position of the figure and the arrangement of the dress have led to this attribution. Polymnia presided over Lyric poetry. Her type in ancient art is difficult to distinguish from that of her mother (Mnemosyne). As the Muse of mythic tradition, the envelopment of the hands in the full and ample folds of her drapery may possibly symbolize the obscurity in which these subjects are hidden. The figure in the Museum re-

[1] Engr. 'Museum Marbles,' Part IX. pl. ii. and iii. pp. 9, 13.
[2] Ibid., pl. iv. p. 15.

No. 113.

No. 316.

sembles one in the Vatican: in the latter the face is raised, and the head slightly thrown back:—

> "Her looks commercing with the skies,
> Her rapt soul sitting in her eyes."

No. 327 is a torso of a male figure, obtained by Lord Elgin from the neighbourhood of Epidaurus.[1] It has been supposed to represent Asclepius (Æsculapius), the God of the healing art, from the resemblance which it bears to one in the group of his son Telesphorus, in

[1] Engr. 'Museum Marbles,' Part IX. pl. v. p. 17.

the Musée Royal at Paris. This fragment has been executed in a very good style, and the surface is in a good state of preservation. Epidaurus, near which this statue was found, was the principal seat of the worship of Asclepius in Greece. He had a temple there, surrounded by an extensive grove, within which no one was allowed to die, and no woman to give birth.

The next statue to which we shall call attention is **No. 128,**[1] originally one of six female figures, which served instead of columns to support the southern portico of the Temple of Pandrosos, on the Acropolis at Athens. Such figures are called Canephoræ, because the type is borrowed from the figures of the females whom we see in the Northern Frieze of the Parthenon, who carried various objects used in the Sacred ceremonies of the Temple during the Panathenaic festival. The semi-globular object which surmounts the head of this figure is the *κάνεον* (canistrum), the flat circular basket which contained the sacrificial utensils. From this vessel rises the richly-ornamented capital which supports the entablature of the portico. The composition of this figure is simple and grand, while the fine and frequent folds of the draperies give richness to the general effect.

No. 166.[2]—We insert here the description of a large fragment which belongs to the Elgin collection, though the exact place from which it originally came has not been determined. It is **No. 166** in the Phigaleian Room, and represents the eighth labour of Heracles—the destruction of Diomed, King of Thrace. This marble has been sadly defaced, apparently wilfully; but enough remains to show that it has been executed with great ability. The vigour of Heracles is well expressed, and his position well conceived—the flowing drapery of the hero expressing the violence of the action. The legend was, that Diomed, King of Thrace, the reputed son of Ares and Cyrene, was in the habit of feeding his horses upon human flesh. It is probable that this monument was a metope, or architectural decoration; but it is not known to what building it was attached, or from what district it was brought.

These are the separate figures most worth noticing. There are, besides, three heads broken off from statues, which may seem deserving of separate remark. The first, **No. 250,** which is the head of some unknown female person; the workmanship of a rather early period, and the head-dress resembling in many respects some of the coins of Corinth.

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[1] Engr. 'Museum Marbles,' Part ix. pl. vi. p. 29.

[2] Ibid., pl. xxxix. p. 177.

No. 128.

No. 166.

No. 250.

No. 248.

No. 251.

The second, **No. 248,**[1] is the head of a male figure, and probably, as Visconti has suggested, that of Hephæstus (Vulcan), or Odysseus (Ulysses), as both those personages were usually represented with a conical cap, similar to that on this head. This dress is usually assigned to mariners.

The third, **No. 251,**[2] is a male head, which, like the other two, has been broken from a statue: it derives its chief interest from the antiquity of its style and workmanship. The form of the features, and the peculiar mode of treating them, are evidences of an exceedingly early school of art, very like that of the Æginetan marbles, and of which we observe specimens on the most ancient coins of Athens, in which the head of Athene was no doubt copied from some statue of great celebrity at the time the coin was executed. The forms of the mouth and eyes, and the position of the ear in this head, correspond with those upon the coins. It may be remarked that the hair has a slightly Egyptian character.

The remaining fragments of statues may perhaps be arranged as follows:—**No. 178,** portion of a colossal female statue, from one of the pediments of the Parthenon; **Nos. 310-315,** fragments of other colossi which have once belonged to the pediments of the same building; **Nos. 338-341,** the last the left knee of a colossal statue, of very fine work, which probably belonged to the same temple; **Nos. 301-309,** probably portions of Metopes from the Parthenon; **No. 200,** a small headless female figure, covered with drapery; **No. 207,** a small statue of Ganymede, with remains on his left thigh of the eagle's claw; **No. 227,** a small figure called Telesphorus, completely enveloped in a cloak; **No. 332,** a statue of Hygieia; and a number of fragments which do not demand separate descriptions, but which may be found under the following numbers:—**Nos. 221, 277, 281, 349,** fragments consisting only of heads; **Nos. 240, 242-3, 244, 246, 247, 249, 325, 422,** torsos; **Nos. 245, 321,** female torsos, from pediments of Parthenon; **No. 323,** torso of a Lapitha, from one of the metopes of the same building; **No. 325*,** a female statue without head or arms found in the Temple of Rhamnus, a very interesting specimen of Archaic art; **No. 326,** the feet of a male statue, on the plinth of the same Temple; and **No. 340,** a portion of a colossal figure, most likely once attached to one of the pediments of the Parthenon.

II.—Miscellaneous Bas-reliefs.

Of these, there is a considerable number in the Elgin Room. The most remarkable are the following:—

[1] Engr. 'Museum Marbles,' Part IX. pl. XL. p. 182. [2] Ibid., p. 183.

No. 193[1] is a very curious bas-relief, commonly called a *Bacchanalian subject from the Odeion of Regilla.* This bas-relief was found among the ruins of a building which Colonel Leake has shown was built by Herodes, the son of Atticus, and named, after his deceased wife, the Odeion of Regilla. When first discovered, the building was conjectured to have been that of the Temple of Dionysus.

The subject is a Dionysiac revel, in which Dionysus himself is holding out a cup, into which a female, probably Methe, is pouring wine, taken from a large vase which stands behind her. At each extremity of the scene is a naked Satyr commencing the dance—each in the same attitude as the other, but in opposite directions, so as to maintain the symmetry of the representation. Each figure carries a thyrsus. Dionysus appears here under that form in which he is usually represented when personating the character of the Indian Dionysus. The sculpture, in which there is an imitation of the Archaic style, belongs, beyond a doubt, to the imitative period of Hadrian, the date of the building of the Odeion itself.

No. 189[2] represents part of a procession, of which only four figures now remain, with the upper portion of a fifth. The figures are a male and female adult, with two children, followed by an attendant, who carried a large flat sacrificial vessel. This relief probably relates to some sacrifice.

No. 190[3] is a fragment representing a subject which is not uncommon in antiquity. The most perfect specimen was at Paris, and is described in the Musée Napoléon, tom. iv. pl. 7, 8, 9, 10. It is now restored to Cardinal Albani's villa. Two similar subjects exist in the Museum: one on a terra cotta, No. xviii. (see Museum Terra Cottas, pl. xi. fig. 18), and another on one of the Towneley collection of marbles (see Museum Marbles, part ii. pl. xiii.) It has been conjectured by Mr. Combe that the subject refers to the festival of the Thargelia at Athens; and by Zoega to the worship of Apollo at Delphi, the celebrated temple at which place is, he imagines, indicated by the structure behind the figures on this bas-relief. On this relief, the figure to the left represents Apollo in his character of Musegetes, or leader of the Choruses of the Muses; the one in front of him is Artemis (Diana Lucifera), bearing in her hand a long torch. On the other relief in the Museum, to which we have alluded, Apollo is met by a figure of Victory, who appears to have just alighted on the ground.

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[1] Engr. 'Museum Marbles,' Part ix. pl. xxviii. p. 121.
[2] Ibid., pl. xxxvi. No. 3, p. 165.
[3] Ibid., fig. 2, p. 157.

No. 193.

The character of the workmanship of these monuments indicates the imitative style of the period of Hadrian.

Nos. 176, 376, 380, and **383** are all bas-reliefs, with figures within distyle (two-columned) temples. The first (**No. 176**)[1] contains the remains of only one figure, probably that of Dionysus, carrying in his hand what has, perhaps, been the thyrsus. The second (**No. 376**)[2] represents Zeus seated, with Hera standing before him, in nearly the same attitudes as on the northern frieze of the Parthenon. The third (**No. 380**) represents two persons approaching an altar—one unclothed and young; the other old, and wearing the same drapery as the magistrates in the Panathenaic procession. The third figure on the other side of the altar holds a patera in his hand, but so little remains of him that we can only conjecture that he is about to make a libation. The fourth (**No. 383**)[3] represents three divinities—the central and seated one, doubtless, Zeus. The female behind him may be Hera, and the one in front Athene; but the marble has been much injured, so that it is not safe to indulge in speculations.

No. 197[4] is a remarkable bas-relief, containing a quadriga with

No. 197.

[1] Engr. 'Museum Marbles,' Part IX. pl. xxxviii. fig. 1.
[2] Ibid., pl. xxxvii. fig. 2. [3] Ibid., fig. 3.
[4] Ibid., pl. xxxviii. fig. 2.

a female charioteer, over whom hovers a Victory holding a wreath with which to crown her. This group appears to have been designed with grace, elegance, and taste, and to have been executed with much knowledge and skill. In subject and composition it bears considerable resemblance to many of the coins of Syracuse and Magna Græcia, and may therefore, perhaps, be a votive monument, designed with the same motive with which those coins were probably struck—to commemorate some victory. The female figure is probably the representative or personification of the tribe or city to which the conqueror belonged.

No. 278[1] ought, perhaps, rather to be classed among the votive memorials. It represents the Goddess Hygieia seated on a four-legged stool, on which is a cushion, with her feet resting on a foot-stool. In her right hand is a patera, out of which a serpent, which appears to rest upon her shoulder, is preparing to feed. In her left is an object which has been supposed with some reason to be an ivy leaf. The monument has probably been intended as a votive offering on the recovery of health.

No. 279,[2] on the other hand, ought perhaps to be placed among the sepulchral memorials. As, however, it does not appear to have been part of a stele, we have preferred describing it here. It is not easy to determine the meaning of the design of which this fragment formed a part; but on comparison with others of a similar character, there is little doubt that it represents a sepulchral sacrifice and banquet. On the portion now lost we should expect to find one or more personages reclining on a couch, and before them a low table whereon was placed the funereal repast. On the monument before us, the family of the deceased are apparently about to offer a ram for sacrifice. The introduction of the horse's head, which is seen through the window to the left, has never been satisfactorily explained.

No. 293,[3] representing, rudely sculptured in marble, the Goddess Cybele seated within a small temple, is either a votive offering, or a figure set up within a house for the purpose of domestic worship. The slab **No. 300** has considerable resemblance to it; and there are three others of the same kind among the Oxford Marbles.

No. 361[4] is a fragment much injured, and probably representing Dionysus, the attitude in which the figure is standing being characteristic of that divinity. There has been another figure, but who he was we are unable from the state of the marbles to determine.

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[1] Engr. 'Museum Marbles,' Part ix. pl. xxxviii. fig. 3.
[2] Ibid., pl. xxxv. fig. 1. [3] Ibid., fig. 2. [4] Ibid., fig. 3.

Nos. 375[1] and **371**[2] probably have reference to the same subject, the former being rather more perfect than the latter. On both Athene appears in the act of crowning some person, the helmet and shield clearly indicating that Goddess. No attribute remains whereby we can identify the other divinity in **No. 375**; nor have we any means of ascertaining to what event either of these reliefs refers. The general character of Athene is well given in **No. 371**, which is in this respect better preserved than the other relief.

Having now described individually the more important bas-reliefs, we will indicate the position of the remainder by the following numbers:—

Nos. 204, 224, 241 (a female head about the age of Antoninus Pius), **280, 335, 336** (a fragment bearing the names of Aristodice, Aristarchus, and Athenais, natives of Sestos), **419, 420, 423, 430-1** (from Laconia), **432, 436** (bearing the name of Epicrates, the son of Cephisus), **440** (bearing that of Timon); and **433, 434, 435,** and **439,** which are casts lately received from Athens.

III.—Votive Memorials.

These memorials almost entirely consist of tablets, which it was customary in ancient times to suspend or affix to the walls of the temples or other suitable edifices. They consist either of representations of the part of the body which having been diseased was recovered by prayer to the Gods, or of inscriptions which record the name of the offerer and that of the divinity to whom the offering is made. The majority of those in the Museum were offered to Zeus, having been found in a spot which was most probably consecrated to him, in cavities and recesses cut in the face of the rock, on either side of the Bema or Pnyx at Athens. They were discovered when the earth which covered and concealed the steps leading up to the Bema was removed at the expense of the Earl of Aberdeen.

The three first of these votive memorials, **Nos. 209, 210, 211,**[3] are representations of the female breast, of which **No. 210** is the best preserved. They were offered by three females, whose names are Eisias, Eutychis, and Onesime respectively. The first and third are in white, the second in dark coloured marble. They are offered to Zeus Hypsistos (the Highest), but are of the late or Roman period.

Nos. 214, 215, 217, 218,[4] respectively, have representations of

[1] Engr. 'Museum Marbles,' Part IX. pl. xxxv. fig. 4.
[2] Ibid., pl. xxxvi. fig. 1.
[3] Ibid., pl. xli. figs. 1, 2, 3.
[4] Ibid., figs. 4, 5, 6, 7.

a pair of eyes, arms from the shoulders to the elbows, a portion of a naked foot, and the lower part of a face, with the names of the offerers, Claudia Prepusa and Tertia, attached to **Nos. 215** and **218** respectively. **Nos. 212** and **213**[1] contain remains of their inscribed portions only, and we have therefore no means of ascertaining for what diseases they were offered. The names on the tablets are—on **No. 212,** Syntrophus; and on **No. 213,** Euphrosynus. There are some varieties in the forms of the Greek inscriptions which we need not advert to here. Claudia and Tertia were, no doubt, Roman ladies; and the character of the letters of all the inscriptions points to that age for the period of their execution.

[1] Engr. 'Museum Marbles,' Part ix. pl. xli. figs. 8, 9.

Besides these, there are some other inscriptions which are clearly of a votive character. Thus, **No. 174** is the offering of some sailor to the Apollo of Tarsus. **No. 202** is one dedicated by Gorgias the Gymnasiarch. **No. 298** is a votive inscription, in two Greek verses, stating that Horarius had dedicated some lamps which he had won in the Games to Hermes and Heracles; a bas-relief has surmounted this inscription, which is now almost entirely broken away. **No. 374** is a votive inscription of Antisthene, the priest of Pandion; and **No. 429**[1] is a votive offering by two females and a child to Eilithyia, the patroness of childbirth.

No. 199***, which is a circular altar adorned with the heads of bulls from which festoons are suspended, most likely belongs to the class of votive memorials. It bears an inscription in Greek, containing a prayer for the prosperity and health of a person named Calliarax.

IV.—Altars.

The Altars in the Elgin Room are arranged under the **Nos. 179, 187**, 199***, and 330:*** the third we have already described under the head of votive memorials, and only mention it here because this monument has been generally considered an altar. **Nos. 179** and **187**** are both from the island of Delos, and are ornamented, like **199*****, with festoons of fruit and flowers suspended from the head of bulls. **No. 330** is a fragment of a quadrangular object which has probably been once an altar. What may have been its original dimensions, or how many figures have been sculptured upon it, cannot now be ascertained. All that at present remains are portions of two female attendants on Dionysus, engaged in the vehement dance which characterized his festivals. The right-hand figure brandishes the thyrsus.

V.—Sepulchral Memorials.

The Sepulchral memorials preserved in the Elgin Room, of which there is a large collection, admit of a threefold division—

α Stelæ or Columns.

β Urns.

γ Inscribed Slabs.

α *Sepulchral Stelæ.*

These memorials, which in ancient times answered the purpose of our gravestones, are generally of two kinds, square or round: when square, they are generally ornamented with mouldings; when round, they terminated in a peaked or rounded cap.

[1] Engr. 'Museum Marbles,' Part IX. pl. XL. fig. 2.

No. 123[1] is a sepulchral stele of a columnar form, bearing the name of Anaxicrates, an Athenian, the son of Dexiocus. Underneath the inscription is sculptured an urn of rather unusual form. It is not known to whom the monument refers.

No. 229[2] is a stele of a semi-oval form, plain at the top, and bearing on it, sculptured in low relief, the figure of an elderly man leaning on a column, and much resembling the magistrates upon the Panathenaic frieze. It is inscribed with the names of Erasippos, son of Kallinicos, of Crioeis, a demos of Antiochis.

No. 258[3] is a stele surmounted by a very elegant ornament, commonly called the honeysuckle ornament or fleuron, the diverging leaves of the upper part of this embellishment bearing considerable resemblance in form to a cluster of unopened red petals of that plant. The names on this monument are Asclepiodorus, an Olynthian, son of Thraso, and Epicydes, an Olynthian, the son of Asclepiodorus.

No. 290, bearing the name of Chabrias Salyprianos (of Selymbria?), and **No. 351**, inscribed with those of Hippocrates and Baucis, bear a great resemblance in form to **No. 258**. Both have been engraved in Museum Marbles, Part IX.

No. 373[4] is of nearly the same form as **No. 229**, but has a different subject sculptured upon it, representing three figures—one a female seated on a chair, and holding the hand of another female who is apparently taking leave of her: an old man stands by the seated female, holding in his hand what is probably a sepulchral urn. The name Hermodorus and portions of two others appear upon it above the sculpture. **No. 351**, with the names of Hippocrates and Baucis.

No. 331,[5] again, though it bears some resemblance to **No. 259**, differs considerably in form from the preceding. At the top of the block is a butterfly resting on a pile of fruit. On the architrave is sculptured, in letters of a rather late period, the name Musônias; underneath are some other letters partially obliterated.

No. 191[6] is a fragment representing the honeysuckle ornament, but containing no inscription or name.

No. 259[7] resembles **No. 331** in shape, but, unlike it, is quite plain at the top, except an ornament resembling a zigzag: the block appears to have been once considerably larger. It bears now only

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[1] Engr. 'Museum Marbles,' Part IX., pl. xxxiv. fig. 2.
[2] Ibid., pl. xxx. fig. 3.
[3] Ibid., pl. xxix. fig. 2.
[4] Ibid., pl. xxx. fig. 4.
[5] Ibid., fig. 2.
[6] Ibid., pl. xxix. fig. 3.
[7] Ibid., fig. 1.

No. 351.

No. 290.

No. 258.

one word of the inscription, ΕΥΦΡΟΣΥΝΟΥ (the son of Euphrosynus), but traces of the last letter of the name of the deceased may be observed at the edge of the fracture. Other sepulchral stelæ, more or less perfect, will be found under the following numbers. Nos. 175 (Aristeides, son of Lysimachus of Histiæa); 181 (Theodotus, son of Diodorus of Antioch); 183 (Socrates, son of Socrates of Ancyra in Galatia); 184 (Menestratus, son of Thoracides of Corinth); 201 (Thalia, daughter of Callistratus of Aexone); 208 (Mysta, of Miletus, daughter of Dionysius and wife of Rhaton, of Thria, belonging to the tribe of Œneis); 222 (Botrychus, the son of Euphanus, an Heracleote); 228 (Biottus, son of Philoxenus, of Diradium); 266 (Aristophosa and others); 283 (Eumachus, the son of Eumachus of Alopece); 286 (Simon, son of Aristus of Halæ); 317 (Callistratus, son of Callistratus of Aexone); 328 (Callis, daughter of Strato of Gargettus); and 428, a fragment in red marble from Mycenæ, inscribed with the simple word *Farewell*.

No. 384[1] holds an intermediate place between the ordinary stele and simply inscribed monument. It consists of a broad, flat stone ornamented at the top by a cornice. On the face of it is sculptured in bas-relief a horseman going at speed and a youth running behind him. Above the figures are three lines of Greek verse, the second of which is a pentameter, and the first and third hexameters. They record the name of the deceased, Aristocles, who was the son of Menon, and a native of Peiræeus.

β. Sepulchral Urns.

No. 164,[2] which belongs to the class above described of Stelæ, is placed at the head of this class as representing the form which was usually adopted in this kind of sepulchral memorials. On the flat stele is simply sculptured a sepulchral Urn without any inscription.

Urns or vases appear to have been used from very early times for sepulchral purposes, and in various ways. Sometimes they were filled with substances which might be deemed agreeable to the deceased, such as wines, ointments, and honey, and were deposited with him in the tomb; sometimes they were used by the living to preserve the ashes of the dead in cases where the body had been burnt; and sometimes they were simply of a memorial character, and

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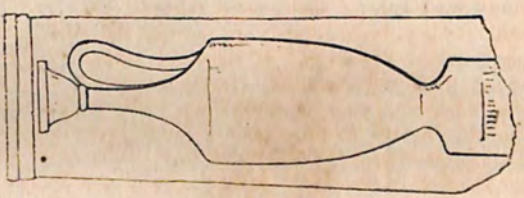
[1] Engr. 'Museum Marbles,' Part IX. pl. xxxiv. fig. 3.
[2] Ibid., fig. 1.

No. 122.



No. 164.

No. 195.

solid, to which last class the majority of those in the Elgin Room belong.

No. 122[1] is a solid sepulchral urn, much mutilated, adorned with a sculpture of three figures, representing a warrior completely armed taking hold of the hand of an elderly man, with a female standing behind him, her right hand held up as though deploring the death of the deceased. Underneath is an inscription, much defaced, and not yet satisfactorily explained.

No. 124[2] is a solid urn, inscribed on each side with the name of Phædimus of Naucratis. The form of this monument is singular, the long, narrow neck being supported on each side by flat pieces, which are carved at the edges into the form of handles.

Nos. 132[3] and **192**,[4] which are both solid, represent scenes which are apparently the same. On both are two figures, the one seated and a female, the other standing and a male, who is taking the hand of the seated figure. The top of the first, **No. 132**, is pre-

No. 132.

No. 192.

No. 124.

Engr. [1] 'Museum Marbles,' Part IX. pl. xxxii. fig. 1.
[2] Ibid., pl. xxxiii. fig. 4. [3] Ibid., fig. 1. [4] Ibid., fig. 2.

served, and shows how such monuments frequently terminated. The second bears an inscription with the names of Pamphilus of Ægilia (of the tribe of Antiochis), and Archippe, son and daughter respectively of Meiziades. Stuart, who has published this vase, states that it was found among the ruins of the Corinthian portico in the bazaar at Athens.

No. 182[1] resembles the last two in the mode of treatment, but contains a representation of three, instead of two, figures. Over each figure is inscribed its appropriate name. The seated one is that of a man, who is taking leave of another man who stands before him; between them is a matron (probably the mother of the deceased) in the attitude of grief. The names inscribed above the figures are, Archagoras, Pithyllis, and Polystrasus.

No. 195[2] is a large, solid, uninscribed urn, representing in its bas-relief a female figure seated, before whom a warrior is standing, with his right hand joined in hers. A boy behind the warrior carries a large circular shield.

No. 230[3] is a solid sepulchral urn, on which are represented a family group of five figures. The party consists of a female seated, holding by the hand an armed warrior, over whom is inscribed the name Sosippus, and an infant who is standing before her; by her side stands another female in the attitude of grief. Behind the warrior is a boy, as on the last described urn, carrying a large shield. The sculpture is very coarse, and the workmanship of an inferior artist.

No. 188[4] is a solid sepulchral urn, on which the parting scene is limited to two figures, an elderly man who stands and holds the hand of a seated female. Over the head of the female is her name, Ada.

No. 263 is a solid sepulchral urn, ornamented with reed-work. The shape is elegant, and of the form of an egg. Within the reed-work is the name, Timophon of Anagyrus, of the tribe of Erechtheis, the son of Timostratus.

Having now described those urns which, being solid, must be considered as simply commemorative, we will describe three cinerary urns which are also in the Elgin collection.

No. 199[5] is a sepulchral urn, rudely excavated, but no doubt in-

[1] Engr. 'Museum Marbles,' Part ix. pl. xxxi. fig. 4.
[2] Ibid., pl. xxxiii. fig. 3.
[3] Ibid.
[4] Ibid., pl. xxxii. fig. 2.
[5] Ibid., fig. 3.

No. 230.

No. 275.

No. 182.

tended to contain the ashes of the deceased. It contains on it the representation of four figures: the two central, who are seated, are females joining hands (perhaps sisters); each is accompanied by a male figure, perhaps her husband. The names inscribed over the heads of each respectively are Mys, Philia, Metrodora, and Meles.

No. 199*[1] is a *bronze* cinerary urn, very richly wrought, of a semi-globular form, without any foot or pedestal. It was discovered in the marble vase, **No. 199****, and contained a quantity of burnt bones, a small vase of alabaster, and a wreath of gold, when first disinterred. It was found on the side of the road which leads from the Peiræeus to the Salaminian ferry. There was no indication whose bones it contained.

No. 275[2] is a fragment of a cinerary urn, containing a representation of four figures standing. In the centre are two persons joining hands, over the heads of whom respectively are the names Demostrata and Callisto. A female stands behind each of the central figures in the attitude of affliction.

γ. *Inscribed Slabs.*

Of these, by far the most celebrated is **No. 348**, well known to scholars by the name of the Potidæan Inscription—a monument erected to the memory of the Athenians who fell in battle before the walls of Potidæa, in B.C. 432, Olymp. 87. 1. It was found in the plain of the Academy at Athens, and was brought to England by Lord Elgin. The first four lines are so effaced, that nothing can be made of them except by conjecture; and the endings of the remaining eight are also broken off, and have been restored conjecturally by Thiersch and Boeckh, who have successively edited this monument; the first at Munich, in 1816, and the second in his Corpus Inscript., No. I. p. 300. As the inscription is one of great interest, we give a transcript of it in the note at the bottom of the page.[3] Historically, it has this additional value, that it records an

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[1] Engr. Vignette to Part IX.

[2] Engr. 'Museum Marbles,' Part IX. pl. XXXI. figs. 1, 2.

[3] Potidæan Inscription, as edited by Boeckh, Corp. Inscript. The portions within brackets are supplied conjecturally.—

1. . . . . .
2. . . . . .
3. . . . . .
4. . . . . .
5. Αἰθὴρ μὲμ ψυχὰς ὑπεδέξατο, σω[ματα δε χθὼν] 6.

event minutely described by Thucydides, lib. I. c. 62, and is curious besides palæographically, for reasons which we need not discuss here.

The other sepulchral inscriptions are, that to a young man named Plutarchus, **No. 236.**—**No. 274,** engraved on a piece of entablature, and consisting of two lines in prose, and an epitaph in sixteen elegiac verses, inscribed to the memory of Publius Ælius Phædrus, son of Pistoteles of Sunium.—**No. 345,** one line in prose and two in verse, commemorative of Polyllus, and stating that Polystratus had raised a statue to the deceased.—**No. 366,** an elegiac inscription in ten verses, the two first and two last of which are elegiacs, and the rest hexameters, to the memory of a young lady of extraordinary beauty, named Tryphera, who died at the early age of twenty-five years.—**No. 372,** which has been arranged among the sepulchral stelæ, but which we think on the whole falls better under the class of sepulchral inscriptions. The monument consists of a Greek inscription of four lines and a half, part of which is written in prose and part in verse. It informs us that it was set up by a mother to the memory of her two sons, Diitrephes and Pericles (the former a soldier of Parium), and also to the memory of her daughter Agneis, and her brother Demophoon.

VI.—Miscellaneous Objects.

There are some objects which do not appear to fall satisfactorily under any of the general heads above enumerated, and which we have therefore determined to place by themselves under a class which we call Miscellaneous.

The first is **No. 337,**[1] a small and somewhat elegant object which Visconti has called an Altar, but which it seems more probably is a Candelabrum. It is circular, and decorated with four female figures, who are dancing round it while one is playing upon the lyre. The dance may perhaps be of that kind called Emmeleia, all the evolutions of which were regulated by music accompanied by the voice.

6. Τῶν δε · Ποτιδαίας δ' ἀμφὶ πύλας ἕ[πεσον] ·
7. Ἐχθρων δ' οἱ μὲν ἔχουσι τάφου μέρος, οἳ [δὲ φυγόντες]
8. Τεῖχος πιστοτάτην ἐλπιδ' ἔθεντο [βίου]
"Ανδρας μὲμ πόλις ἥδε ποθεῖ καὶ δ[ῆμος Ἐρεχθέως]
Πρόσθε Ποτιδαίας οἳ θάνον ἐμ π[ρομάχοις]
Παῖδες Ἀθηναίων · ψυχὰς δ' ἀντίρρο[πα θεντες]
Ἡ[λλ]άξαντ' ἀρετὴν καὶ πατ[ρίδ'] εὐκλ[εΐσαν]

[1] Engr. 'Museum Marbles,' Part IX. pl. XL. fig. 1.

The second class of such objects are four Amphoræ, **Nos. 238, 257, 292, 344,**[1] brought from Athens by the Earl of Elgin. The bodies of all these vessels taper towards the bottom, and must have been supported by stands. They were used not only for wine, but for other liquids. They vary considerably in their solid capacity, **No. 257** holding about eight quarts, and **No. 238** containing thirty-one quarts and one pint. The latter, though found at Athens, from the form of some letters upon the outer edge of the orifice, appears to have been the work of a Roman artist.

To this class may be added a very curious sun-dial, **No. 186.**[2] Dr. Spon noticed this sun-dial in 1675, in the court of the church called Panagia Gorgopiko, and it was supposed to have been taken from the Acropolis, but without reason. It contains on the exterior of the two western faces the name of the mathematician Phædrus, the son of Zoilus, of the Pæanian deme, who constructed it. From the shape of the letters it is supposed that the monument itself is not earlier than the time of the Emperor Severus.

VII.—Inscriptions.

As in the case of the other contents of the Elgin Room, so also in that of the Inscriptions, it will be convenient to adopt certain subdivisions under which they may be grouped, and then to select one or more of the most important in each group for more especial commemoration.

We shall adopt, therefore, the following subdivisions, placing however the Sigean inscription apart from the rest, and at the head of those which follow, as that which has obtained the greatest European celebrity:—

1. *Those which relate to Temples.*
2. *Those which relate to Treaties.*
3. *Those which relate to the Athenian Tribes.*
4. *Those which relate to the Public Games.*
5. *Those containing Decrees.*
6. *Miscellaneous Fragments.*

To take first the Sigean Inscription:

The Sigean inscription, **No. 107,** was procured by Lord Elgin, when ambassador at Constantinople, from the porch of a village church on the promontory of Sigeum. It had been published pre-

[1] Engr. 'Museum Marbles,' Part ix. pl. xlii. figs. 1, 2, 3, 4.
[2] Ibid., pl. xliii.

viously by Chishull and Chandler, and subsequently with a learned Commentary by the late Rev. Hugh James Rose, in his 'Inscriptiones Græcæ.' It is written in the most ancient Grecian letters, and in the style called *Boustrophedon*, that is, the lines follow each other from left to right and from right to left alternately, as an ox passes from one furrow to another. The purport of the inscription is to record the presentation of three vessels, a cup, a saucer or stand, and a strainer, for the use of the Prytaneion at Sigeum. The name of the donor was Phanodicus, son of Hermocrates, a native of Proconnesus.

To proceed with the other inscriptions according to the proposed order.

1. *Inscriptions which relate to Temples.*

No. 165 is an inscription stating that certain gifts had been consecrated to a goddess, probably Aphrodite, by a female who held the office of lighter of lamps and interpreter of dreams in the temple of that Goddess.

No. 167* is a very ancient inscription, known by the name of the "Marmor Atheniense," relating to a survey of some temple, probably the Erectheion.

Nos. 267, 276, 282 contain inventories of the valuable articles deposited in the Opisthodomos of the Parthenon, which appears to have served as a "Mont de Piété." The characters on the second, **No. 276**, are anterior to the archonship of Eucleides, B.C. 403.

Nos. 168, 185, 223, 269, 379 are also, probably, inventories, though the name of the temple in which the treasures were preserved is not specified.

2. *Inscriptions which relate to Treaties.*

No. 206 is a fragment in very ancient characters, relating to a treaty made between the Athenians and the inhabitants of Rhegium, in Magna Græcia, in the archonship of Apseudes, B.C. 433. Thucydides, iii. c. 86, mentions a fleet sent by the Athenians to aid the people of Rhegium on the ground that they were of Ionian origin.

No. 346 refers to a treaty between the Athenians and Erythræans, conjectured to have been as early as B.C. 477.

No. 377 is a treaty between Orchomenos in Bœotia and Elatæa in Phocis, in the Æolic dialect of Bœotia, imperfect, but containing fifty lines. The inscription appears to record three separate deeds: the two first, authentications of payments from the treasurers of Orchomenos; the third, the renewal of a treaty of pasturage granted by the citizens of Elatæa.

No. 167, which is very imperfect, appears to relate to a treaty.

3. *Inscriptions which relate to the Athenian Tribes.*

No. 162 is a fragment containing a list of citizens at Athens, with the names of the Demi to which they were attached.

No. 173 is a similar list, conjectured by Visconti to be that of the warriors who lost their lives under the walls of Delium in Bœotia B.C. 424, but by Osann to be a record of those who fell at Potidæa.

No. 285 is a fragment containing a list of Athenian citizens belonging to twelve Demi—Sunium, Ionidæ, Alopece, Pallene, Halæ, Ericea, Colonus, Sphettus, Ceriadæ, Thoricus, Hephæsti, and Bate.

4. *Inscriptions which relate to the Public Games (agonistic).*

No. 166 is an inscription recording the names of those who had conquered in the foot-race of the Stadium and double Stadium, in wrestling, boxing, the pancratium, and the pentathla.

No. 171 is a fragment of an ancient inscription from the Acropolis, containing an account of the expenses defrayed by the triumvirs of the public spectacles. The name of the archon is effaced, but Visconti conjectures that its date is B.C. 424.

No. 335 ought perhaps to be placed under the head of bas-reliefs, as there is the representation of a half-draped figure upon it. It bears, however, an agonistic inscription, with the names of some of the superintendents of the gymnasia.

5. *Inscriptions relating to Decrees.*

No. 172 is a fragment of a decree, imperfect at the top, but bearing at its conclusion an order that the people of Hierapytna, in Crete, should affix to it the public seal.

No. **187** is a decree of the people of Athens in honour of Hosacharus, the son of Agathon, a Macedonian. It was passed in the archonship of Nicodorus, in the third year of the 116th Olymp., B.C. 344. **No. 203** is a decree of the people of Tenos in honour of their benefactor Ammonius. It is ordered to be set up in the Temple of Poseidon and Amphitrite.

No. 235 is a decree made by a society, apparently composed of musicians, in honour of Dionysus and Antoninus Pius. **No. 347** is a fragment of a decree of the Athenians, engraven on a large piece of marble, in honour of Spartacus IV., son of Eumelus, King of Bosphorus. **Nos. 363, 364** are fragments of public acts of the Athenians, the former relating to the people of Athens and My-

rina, the latter to the repair of the roads and pavements in the neighbourhood of Athens.

No. 378 is a decree of the Boule of the Bœotians, ordaining the election of three extraordinary magistrates to take charge of the recasting some articles of gold and silver belonging to the Temple of Amphiaraus. The back of the tablet records the plate then recast. Visconti considered the tablet to belong to the period of the successors of Alexander, but not to be later than B.C. 171.

Nos. 205, 225, 226, 287, 294, 350, 362, 370, 386, appear to be all fragments of decrees.

6. *Miscellaneous Fragments of Inscriptions.*

The following numbers contain portions of inscriptions with one or more names legible upon them, but which do not appear to be of sufficient interest to deserve separate notice—**Nos. 163, 185, 261, 273, 284, 288, 291, 296, 299, 333, 334, 346, 368, 369, 377, 381, 382, 385, 387, 388, 401, 421, 425.**

VIII.—Architectural Fragments.

It will not be necessary to describe at length any of the fragments of temples and other buildings which may be found in the Elgin Room. We propose only to give the numbers of each subject in order, so that the student of Greek Architecture may be able to pursue his studies with some regard to logical sequence.

With this view we shall subdivide this main genus into several species, so as to comprehend as far as possible all objects relating to architecture which are at present in the Elgin Room.

1. *Ornaments of roofs.*

α Fleuron, **No. 169** (from Temple of Demeter at Eleusis).
No. 418, from Athens.
No. 437 (cast from a sepulchral monument).

β Antefixal ornaments, **No. 389** (from Parthenon); **No. 390** (cast); **No. 411** (Temple of Aphrodite); **Nos. 412, 413, 414, 417** (Athens).

γ Tile, **No. 297**, in terra cotta, used to cover the joints of the larger tiles, bearing in front a fleuron and the name of its maker, Athenæus.

δ Lion's head from roof of the Parthenon, **No. 393**, and fragments, **Nos. 365** and **367**.

2. *Ceiling*, from the Erectheion at Athens, **No. 108.**

3. *Coffer*, from Erectheion at Athens, **No. 117.**

4. *Entablature.*

α Doric, from Propylæa at Athens, **No. 131.**
—— originally painted, **No. 260.**

β Frieze, from Erectheion at Athens, **Nos. 252-255.**
——— from Tomb of Agamemnon at Mycenæ, a most interesting and curious fragment of early Greek architecture, and probably of the heroic age, **Nos. 177-180.**

5. *Architrave*, from Erectheion at Athens, **Nos. 219, 220.**
painted Mæander from the peristyle of the Parthenon, **No. 399.**

6. *Columns and parts of Columns.*

α Doric, capital and shaft from Parthenon, **No. 112.**

β Ionic, capital, **No. 187*.**
from Erectheion, **No. 125.**
from Temple of Artemis at Daphne, **Nos. 133, 231, 264.**
from Temple of Artemis Eucleia, **No. 398.**
Column, from Erectheion, **No. 110** and **No. 125.**
Shafts, **Nos. 232, 265**; from Temple at Daphne, **No. 134.**
from Erectheion, **No. 114.**
Base, from Temple at Daphne, **No. 135.**
Shaft and base, from Erectheion, **Nos. 126-7.**
Volute, from Temple of Niké Apteros, **No. 404.**

γ Corinthian capitals, **Nos. 233, 268.**
column (cast from Choragic Monument of Lysicrates, **No. 360*.**)
capital from the interior of the Parthenon, **No. 400.**

7. *Jamb of a door*, from Erectheion, **No. 115.**

8. *Mouldings.*

α Leaf moulding, from Erectheion, **No. 116.**

β Egg and tongue moulding from ditto, **No. 118.**

γ Astragal, egg, and tongue moulding, **No. 403.**

Note.—The above numbers are taken for the present from the last edition of the "Synopsis of the Contents of the British Museum, London, 1851," some of the objects not being as yet marked.

LYCIAN ANTIQUITIES.

LYCIAN ROOM.

The monuments in the Lycian Room, like those we have described in other parts of the Museum, admit of being grouped under a certain number of general heads, which will facilitate the description of these antiquities, and will enable the student to pursue his investigations in a more connected manner. We therefore propose the following general heads as useful for general reference, without, as we have previously stated in the case of the collections in the Elgin Room, pretending to any scientific arrangement. The present arrangement, indeed, of the room itself precludes a regular and orderly description of the objects contained in it, no one subject or structure being together, and fragments of different ages being placed in inharmonious connection the one with the other: some, too, of the sculptures (as, for instance, those on the tops of the rock-tombs) are indistinctly seen, owing to their height above the basement-floor.

We propose the following heads as a rough division of the objects in the Lycian Room:—

I. Sculptures from and connected with the Xanthian Monument.
II. Miscellaneous Reliefs.
III. Tombs and Sarcophagi.
IV. Inscriptions.
V. Miscellaneous Fragments of Sculpture.
VI. Architectural Fragments.

Previous, however, to our giving a description of the monuments themselves, we must say a few words on the subject of their discovery.

The sculptures in the Lycian Room, the very large proportion of which came from one town—Xanthus, together with casts from some other places, as Myra, Cadyanda, and Antiphellus, were discovered by Sir Charles Fellows, during a tour he made through the S.W. of Asia Minor in the year 1838. On his return to England, his representations induced the English Government to fit out two expeditions in the years 1841-2, and 1843-4, over both of which Sir Charles Fellows presided; the first time assisted by Mr. G. Scharf, jun.; and the second time by Mr. Scharf and Mr. Rohde Hawkins. The sculptures in this room are the results of those expeditions. They consist of monuments of various date, from the earliest Greek period down to that of the Byzantine Empire, and are of great value as links in the chain of the history of Greek art.

Xanthus, the city from which they have nearly all been procured, appears in ancient times to have undergone great vicissitudes of fortune, and the subjects of the sculptures, no less than the character of their workmanship, indicate certain distinct periods of its history. It may not be uninteresting to mention briefly what we know of this ancient place, as such a notice may tend to put more vividly before the eye of the spectator the course of the monumental records he is inspecting. The real history of Xanthus is much intermixed with the Mythic legends. It would seem to have been originally founded by a Cretan colony, and to have been subsequently augmented by one from Attica. In the Iliad, Sarpedon and Glaucus appear as leaders of the Lycians in the Trojan army, and the former is slain by Patroclus, and his body conveyed by Sleep and Death to Lycia, to be honoured with a stele and tomb. Pandarus, too, the celebrated archer, is believed to have led a tribe of Lycians to the same celebrated contest. From the Trojan War to the time of Crœsus, the Lycians were probably independent, and their people chiefly aborigines, with the addition of some Greek settlers: the Lydian monarch is stated to have brought them, as well as the other nations West of the Halys, under his dominion. On the advance of Cyrus into Western Asia, Sardis fell, and with it the empire of Crœsus; and a division of the Persian army was sent, under Harpagus, to conquer Lycia, his force consisting of Persians, Dorians, and Ionians. The Ionians had, in their contest with Cyrus, chosen the Glaucidæ, or Royal family of Lycia, for their leaders, and hence Lycia became in an especial manner the object of the hostility of that conqueror. The expedition of Harpagus happened about B.C. 546. The resistance of the natives of the S. W. part of Asia Minor was not of long endurance; the people of Pidarus and Xanthus alone

held out for any time; the former were reduced by blockade, the latter made a memorable defence of the city. It is said that, when driven from the plain by the united forces of the allied enemy, the Xanthians took refuge in their citadel, collected in it their wives, children, and treasure, and then burnt themselves, preferring this fate to submission to the invaders. Of the whole population, eighty families alone, whom chance had placed beyond the limits of the city, escaped this calamity, and hence, though Xanthus recovered soon after some portion of its original consequence and power, the majority of the subsequent inhabitants were new comers, settlers perhaps implanted by the Persians, who most likely distributed the lands among their Æolian and Ionian subjects.

During the Persian invasion of Greece, about sixty years later, we find that the Xanthians sent fifty ships to aid Xerxes against the Greeks, and continued to pay an annual tax, the amount of which proves that they formed one of the wealthiest divisions of the Persian empire, while they retained the free government for which they had devoted their lives, and had their own Monarchs for Satraps. During the contest between Alexander and Dareius, Alexander descended into Lycia in the depth of winter, and, having taken Patara, is said to have met with an obstinate though unsuccessful resistance from the Xanthians. In the wars of Alexander's successors, the Lycians appear to have taken the part of Antigonus; hence the assault and capture by Ptolemy of the city, as a garrison-town manned by the forces of his rival. During the Civil War between Brutus and the Triumvirs, the former entered Lycia with the intention of levying a contribution, and a bloody attack and siege of Xanthus was the consequence. The Roman general, aided by the people of Ænanda, laid siege to it in a regular manner. By the stratagem of feigning a careless watch, he induced the Xanthians to make a sortie, and the besiegers rushed in along with the besieged, who had been driven back from the Roman lines; the gates were then lowered, and a large body of Romans were shut up in the town and seized the Sarpedonion; their comrades from without, urged on by the people of Ænanda, scaled the walls, and the Xanthians then gave a third instance of their love of liberty, destroying themselves, their wives, and their children, and few surviving the capture.

From that time the people of Xanthus appear to have followed the destinies of the Roman empire, but to have suffered severely in two earthquakes which happened in the reigns of Tiberius and Antoninus Pius, respectively.

The town itself was seated on the left bank of the Silres or Silrus (called Xanthus, or the Yellow, by the Greeks), at about seventy stadia from the sea, on a plateau of elevated ground about 200 feet above the river, and in form was nearly rectangular. On its highest point was an Acropolis, within the Roman walls of which were discovered many of the most ancient remains, the seats and ornamental chairs of the Greek Theatre having been used in their construction. On the brow of the Acropolis stood the Harpy Tomb, and a very ancient theatre of Greek construction; while in another part of the city, to the Eastward, and farther from the river, was a miscellaneous collection of Greek and Roman buildings.

With this slight sketch of the history of the city of Xanthus we shall proceed to describe the sculptures themselves.

I.—Sculptures from the Ionic Trophy Monument, or connected with it.

The position of this monument was on the brow of the heights on the Eastern side of the city, in which locality the greater number of the works of fine Greek art were found. There can be no doubt that this part of the town, which was separated by a ravine from the Acropolis, was due to the colonists who settled at Xanthus subsequently to the Persian attack. The remains of statues and friezes discovered here are valuable materials for the history of Art, and exhibit marked peculiarities of style.

There has been some difference of opinion as to the purpose and the character of the original monument to which these sculptures belonged. Sir Charles Fellows has shown great ingenuity in constructing a model of what he believes it to have been when perfect, and has called it an "Ionic Trophy Monument." We think that on the whole he has succeeded in his endeavour, and that his restoration serves admirably for the purpose of bringing clearly before the eye the whole of the sculptures which have been found. Above all, it is *an* arrangement, and at present the only complete one which has been proposed.

Whatever then the original building was, Sir Charles Fellows discovered, in 1838, that it had been constructed of white marble upon a basement of solid blocks of gray Lycian marble; and that it had been completely thrown down, no doubt by the earthquakes we have mentioned. The whole of the separate pieces now in this room, and belonging to this monument, and from the study of which Sir Charles Fellows has made his model, were discovered during the

expeditions of 1841-2 and 1843-4, around the base of the monument itself, or below the cliff on which it had stood.

The sculptures may be arranged as follows:—

1.—*Those of the Broader Frieze*,—**Nos. 34-49**, which are believed to have been placed around its base. They represent a series of contests between warriors armed in the Greek manner, with crested helmets, Argolic bucklers, *thoraces*, and greaves; and others more lightly armed, being simply clad in tunics, or naked, and wearing helmets. Sir C. Fellows recognises in many of the figures the loose-robed, bearded Lycians, with their peculiar arms, their bow-cases, and their leaders or heralds with curtained shields. These scenes, he conceives, represent the brave resistance in the plains recorded by Herodotus, the Lycians being generally the vanquished party. On **Nos. 39** and **46** it is certain that Asiatics are depicted; they wear the pointed cap called *Cidaris*, and are fighting against Greeks. On **No. 45** is a warrior, to whose shield is attached the appendage or curtain called by Homer Λαισήϊον (laisêion), and used to protect the legs against missiles.

2. *Those of the Narrow Frieze*, **Nos. 50-68**, which is supposed to have encircled the upper part of the base of the monument. **Nos. 50, 51, 52, 53**, indicate the attack upon the main gate of a city which may fairly be presumed to be that of Xanthus. The gate is defended by a low flanking-tower, with windows; the besiegers have planted a scaling-ladder, which two warriors hold firmly by their weight against the wall. Three armed warriors, who have taken off their sandals, are seen ascending the ladder; a fourth has already marched into the tower; while other troops, in the back-ground, advance rapidly to the attack. **Nos. 55-59** represent a general combat, some of the warriors wearing heavy armour, and some only tunics. **Nos. 60, 61**, a walled city, within which are tombs and temples, and the heads of the besieged looking over the walls. On **No. 62** is the Persian Satrap, seated, attended by his guards, and a slave holding over his head the umbrella, or symbol of sovereignty, receiving a deputation from the besieged city. On **Nos. 65, 66**, is apparently a sortie from the city, the garrison appearing on the walls, and the women throwing up their arms in despair.

No. 67, no doubt, indicates the retreat of the sortie, who have been driven back into the city. Sir Charles Fellows has, we think, justly estimated the nature of this frieze, and we agree with him in thinking that the buildings represented on it must refer to the town of Xanthus. The walls and battlements of a Lycian fortification are still recognisable, and within the walls is a stele, one of those

monuments so peculiar to Xanthus, and of which four are still standing. On the stele, as seen over the walls, is placed an emblem, a sphinx seated between two lions. It is an interesting coincidence that at the foot of one of these stelæ, **No. 141 A**, Sir C. Fellows found a square block, **No. 33**, terminating in the fore parts of two lions: the tenon under it, corresponding with the mortise upon the capstone of the stele, proved that it had fallen from this monument. The walls of the city seem to surround a rock. One of the most interesting individual groups is that of a wounded warrior who is led away by a young man; several figures are seen pointing with the hand, as if giving commands, and the combatants are turned and engaged in different directions, and not advancing in order, as upon the other sides. One figure is carrying a stool, or throne, and another an umbrella inclined over his shoulder.

Upon this square base, which the friezes we have just described surround and decorate, stood the building itself; according to Sir Charles Fellows's restoration a peripteral tetrastyle temple, containing, as decorations peculiar to itself, statues as acroteria on the angles of the roof, figures in the pediments, bas reliefs round the outside of the cella and architraves, and statues in the intercolumniations. The fragments on the acroteria were placed, like those in the intercolumniations, longitudinally, and have been too much mutilated to admit of any satisfactory assignment. On the eastern pediment, **No. 125**, we have a male and female deity seated opposite to each other, with attendants standing by them, and in the angle a dog crouching down. Of the western pediment, **No. 126**, only one half remains, containing a representation of six warriors on foot, one of whom has fallen, sustaining the charge of horsemen; the fore-leg of the horse may be noticed crossing the shield of the foremost figure. On the sculptured architrave, **Nos. 100-123**, are represented, at one end, a procession carrying the offerings usually made by the Greeks, and at the other a procession, clad in the looser dress of the Persians, and carrying the offering peculiar to that nation. On one of the long sides we have a hunting-scene, the pursuit of the wild boar and bear; on the other, a battle between two bodies of horsemen. The frieze round the cella has for its subject an entertainment, in which the guests recline upon couches, and are served with wine and attended by female singers, and musicians. Preparations are also being made for a sacrifice of rams, bulls, and goats.

The statues **Nos. 75-84**, which Sir Charles Fellows has placed in the intercolumniations of his restoration, are among the most interesting remains of this monument. They all represent Nereids

in rapid motions. Each statue is supported by some marine emblem under her feet. The acroterial statues are too much injured for even their emblems to be made out.

It is difficult to determine the date at which this monument was erected, but it is certain that it cannot be earlier than the conquest of Xanthus by Harpagus, B.C. 545; it has been supposed that the building was erected either in B.C. 476, or between B.C. 450-395, or as late as B.C. 387, the sculptures in the latter case commemorating the suppression by the Persian Satrap of Lycia, of a revolt of the Cilicians against his government. While we do not incline to attribute these sculptures to so early a period as B.C. 476; and while we see nothing in them that can be reasonably called Archaic, we do not imagine that they refer to so trifling an event as the suppression of the Cilician rebellion. In the absence of any direct proof, we should place the execution of these Sculptures at about B.C. 400.

Having now mentioned the principal sculptures belonging to this building, we will add, for the sake of unity of arrangement, the numbers of the separate fragments appertaining to it, which are, with a few exceptions, all architectural.

Nos. 85-91 are fragments of the intercolumniated figures.

Nos. 132, 135 are draped females, similar to those in the intercolumniations from the South and North acroteria of the pediment. **Nos. 133, 134** are youths bearing females, placed conjecturally at the apex of each pediment. **Nos. 136-137** are fragments of two figures in rapid motion from the North and South ends of the west pediment. **No. 131-*a-f*** are six lions' heads, which once decorated the sides of the roof. **Nos. 139, 140** are two crouching lions, found at the base of the monument, and placed conjecturally in the intercolumniations of the model. **No. 140*** are the fore and hind foot of a similar lion. **No. 69** contains the capping-stones of the East front of the base, which was decorated with a double band of egg-and-tongue moulding with an antefixal ornament sculptured at the corners. **Nos. 70-74** are columns and portions of columns from the peristyle of the building. **Nos. 92-94** are capitals of the two pilasters of the East front of the building with leaves and fleurons. **Nos. 106-109** are six of the lacunaria or coffers of the ceiling, which are supposed to have come from the Eastern front. **No. 124** is the moulding of the North corner of the Eastern pediment. **Nos. 127-130**, upper corner stones of the Eastern pediment; **No. 127** being the key-stone, and demonstrating the manner in which they were fastened into the roof.

We may add, in concluding this notice of the Ionic Trophy Monument, that Sir Charles Fellows has shown, we think very clearly, that the marble of which it is composed is Greek (probably Parian), and not Lycian; and that the character of its art is also foreign to the country. The massive pedestal surmounted by a temple-form structure belongs to Caria, and examples of it may be seen at Alinda, and a very remarkable one at Mylassa, reminding us of the type of the Mausoleum at Halicarnassus. The architecture is that of Ionia.

II.—Miscellaneous Reliefs.

Of these, the whole were found in and about the Acropolis, the greater part having served as materials for its walls. They are the most archaic of the monuments discovered by Sir Charles Fellows, and manifestly the relics of an older building, in ruins at the time when the Romans built the wall of circumvallation, if not pulled down by them for that purpose. They are chiefly distinguished by their being executed in the hard, untractable stone of the country. They bear considerable resemblance to the early Greek school, such as is found on the doors of the so-called Treasury of Atreus at Mycenæ, and on the vases intermediate between the Nolano-Egyptian or Phœnician and the early Etruscan styles. Their subjects, **Nos. 2-16**, are, a lion devouring a deer, a frieze with fowls, spiritedly executed, and a satyr, nearly the size of life, running along the ground, and holding in both hands the branch of a tree. On comparing these with the remains on a Doric temple at Assos, the frieze of which is a succession of animals, and whose metopes contain centaurs, it is clear that the fragments above enumerated have formed part of the frieze of a similar temple.

Nos. 27-21 is a curious frieze, not impossibly from a tomb, and certainly ranks next, in point of art, to those last described. The slabs form a continuous frieze of five pieces, and, from the return piece at one end, most likely that of an inner and hypæthral court.

The equestrian part of the procession commences with a chariot of two horses, in which is seated an old and bearded figure, draped in a tunic and peplos, while a youthful charioteer, standing up, leans over the chariot and holds the reins of the horses, which resemble those on the staircase at Persepolis. The chariot is followed by a horse, attended on its near-side by a groom, who holds the bridle and a short knotted whip. A second chariot follows, similar to the first,

and behind is a man on horseback, who is apparently descending a step.

With this frieze must be classed a slab containing a procession of draped figures, several of which remain more or less perfect, and are either Divinities of the highest order, advancing at the head of the previous procession, or priests and sacerdotal functionaries. This slab has been much injured by the weather. The Frieze has a Persian character, and reminds us of that described in the 'Cyropædeia.' The character of the dresses is, however, Lycian, and not Persian, and therefore probably represents the Satrap of Lycia, attended by the usual personages in a Perso-Grecian procession in honour of the local Divinities. None of these monuments are probably older than the Persian conquest in B.C. 545, while individual specimens may be much more modern, the difficulty of handling the hard Lycian stone, in which they are carved, of itself tending to give an archaic character to the workmanship.

No. 22 is a bas relief of two draped females wearing sandals, one of whom raises with her left hand the border of her tunic.

No. 141 B is a fragment of a bas relief representing two figures, one armed and advancing, the other fallen. It was found at the base of the inscribed stele at Xanthus; but it does not appear certain to what structure it belonged.

III.—Tombs.

Sir Charles Fellows has examined with great care the different Tombs, many hundred of which still exist in the S. W. part of Asia Minor, and has determined that they present three principal forms. These he calls the Obelisk, the Gothic, and the Elizabethan forms. The first, as its name implies, consists of a square block surmounted by a cap and cornice; the second and the third resemble those styles of Architecture in their lancet-headed tops, and in the deep, mullioned recesses carved on the structure. Of these the Museum possesses admirable specimens of the two first; the third, or so-called Elizabethan, appears to have been generally restricted to such carvings as were on the face of the solid rock. In each of these classes, but more especially in the Gothic and Elizabethan, the peculiarities of the architectural details are very curious. They indicate distinctly the imitation of wooden structure, and by the nature of the joints, ties, and mouldings (copied in the stone) give a perfect insight into the construction of the ancient buildings of Lycia. The panelled doors, with bossed nails on the styles, knockers suspended

from lions' mouths, and other ornaments in the panels, show much taste and accuracy of execution.

The most remarkable of these singular monuments is that which has been called, from the figures which appear at its four corners, the HARPY TOMB, No. 1.

No. 1.

It consists of a square stele or column, about 17½ feet high, in one piece of stone, surmounted by a series of bas reliefs. It stood on the N.E. side of the Acropolis, near the theatre, and was placed upon a square pedestal. The bas reliefs formed the walls of a square chamber, which measured 7 feet each way. In the interior of this chamber are representations of wood-work with its beams and sunken soffits; and an ancient door still exists on the W. side. The shaft has been shifted on its base by an earthquake, and two of the slabs have been thrown to the ground. The N. and S. sides each have respectively three slabs, and contain representations of the Harpies, between whom, in each case, is a group consisting of one seated and one standing figure, so that the sculptures on these two sides balance; on the E. and W. sides are also three slabs, but no Harpies. It is not impossible, therefore, that though the whole of the slabs may refer to local myths, the subjects on the N. and S. friezes may not be directly connected with those on the E. and W.

Many different opinions have been put forth as to the meaning of the bas reliefs upon this monument, but it is impossible to do justice to these different theories within the limited space allotted to us. Generally, it may be presumed that a local myth is represented;

and as Pandarus was one of the Lycian heroes, and as his daughters are said to have been carried off by Harpies, as a punishment for his having perjured himself, we may believe that some part of this legend is indicated upon the monument before us. The Harpies are generally described with the faces, bosoms, and hands of females, their hair bound round by the sphendoné, and their bodies and feet those of vultures. From the time of Homer they were considered to represent the storm winds (whence their names of Ocypete, Aello, Celæno, and Thyella), and to have been placed in Hades along with the Eumenides, or Furies. They are here depicted winging their way rapidly through the air, and holding in their arms one of the unhappy daughters of Pandarus, dressed in the same Lycian attire which appears upon the other figures. Of the individual figures in the frieze, the older bearded and seated figure, with a helmet in his hand, is probably Zeus. On the opposite side, the seated man, with a female standing before him, holding a pigeon by its wings, probably represent Pluto and Persephone. The seated female to the left of the door appears certainly to be Hera. The corresponding seated female may be Aphrodite, and the three intermediate and standing females the Charites or Graces. The corresponding seated male figure may be Poseidon, and Amymone and Amphitrite standing behind his chair; but we confess we see no certainty in any of the mythological speculations about this portion of the frieze.

There can be no reasonable doubt, on the other hand, that this stele, whatever be the true interpretation of its bas reliefs, marked the site of the deposit of some of the Princes or Monarchs of the Royal family of Lycia, descended from the mythical hero Pandarus, the whole story having a relation to death, and that too premature. The monument was originally enriched with colour, portions of which were still observable when it was first brought to England: there was blue on the background, and scarlet on the crest of the warrior; the lower moulding had also a coloured pattern of the egg-and-tongue ornaments, and the chair of the figure on the northern side had a pattern of rosettes, and the helix or antefixal ornament. The style of the monument may be compared to the bas relief called that of Leucothea and Dionysus, in the Villa Albani, of which there is a cast in the Museum. The Harpy Tomb was never completely finished, the sides being polished only half way up from the base, and the projections whereby it was originally raised being left in their original state, and not, as was usually the case, carved into lions' heads.

The bas-reliefs of this tomb are among the most interesting examples of archaic Greek art which remain to us. They are probably about a century earlier than the Æginetan marbles. The friezes which we have already referred to from Assos are much inferior. Four other similar tombs have been discovered: one placed on a pedestal of three steps with sepulchral chambers excavated in the rock beneath it; another bearing a Lycian inscription; a smaller one, discovered by Mr. Forbes and the Rev. Mr. Daniell, at the foot of the Cragus; and another, smaller than those at Xanthus, with the remains of a Lycian inscription, found by Sir Charles Fellows, and seen by M. Schönbrunn to the north of Cadyanda. It is probable that these pillars were surmounted by some sculpture, from the discovery of the fragment with the two lions found at the base of that bearing the Lycian inscription, and the appearance of a sphinx and two lions on the monument represented in one of the besieged cities in the narrow frieze.

The next important tomb, to which we shall call attention, is **No. 142**—the sarcophagus of a Satrap whose name is said to be Paiafa, resembling a wooden coffin or roofed house, with beams issuing forth from the gables. This is one of the structures which Sir Charles Fellows has called Gothic. It may be remarked that the top of the sarcophagus is very peculiar in form, and resembles very much an inverted boat, with its curved sides and high ridge running along the top like a keel. At the end of the top of the ridge, above the arch, is a groove, which was probably intended to contain a terminal ornament. Sir Charles Fellows observed a rock at Pinara, on which a representation of a similar sarcophagus had been carved. In the groove at the top of the ridge is inserted an ornament, consisting of two bulls' horns, serving for its crest. These crests are of historical interest, Herodotus relating, in his account of the nations who served under Xerxes, that the people of Bithynia carried two Lycian spears and had helmets of brass, on the summits of which were the ears and horns of an ox. On each side of the roof is an armed figure, perhaps Glaucus or Sarpedon, in a chariot of four horses; and along the ridge, or hog's mane, is a combat of warriors on horseback, and a Lycian inscription recording (it is said) that the tomb was made for Paiafa. At the E. end, in the tympanum of the arched portion, are two naked figures and sphinxes; at the W. two sphinxes, and a small door for the purpose of introducing the corpse. On the N. side, below, is a combat of warriors, on foot and on horseback, and the Satrap, seated, attended by four figures; above him are the remains of two lines of Lycian inscription. The Oriental chief sits

on his throne, and appears in the capacity of a judge; his head-dress resembling those on the sculptures from Persepolis, on the Babylonian cylinders, and on the figures of the Persians in the great mosaic at Pompeii, called the battle of Issus. The same dress may also be observed in the figure of Harpagus on the Trophy Monument. On the E. side are other figures of men or gods, and another Lycian inscription. On each side the roof are two water-spouts, in the form of a lion's head.

No. 142.

No. 143 is the roof of a tomb, similar in most respects to the last. The name of the person for whom it was constructed is said to be Merewe. On the ridge of the S. side is an entertainment, the crowning an athlete, and a scene of reception; on the N. side are two lines of Lycian inscription, above a combat of warriors. In the E. panel are sphinxes and Divinities; in the W., sphinxes and a small door. On each side, below, is Bellerophon attacking the Chimæra, a subject national to Lycia.

It may be remarked, generally, on the subject of these so-called Gothic tombs, that there is a great resemblance between them and some of the rock excavations in India, especially at Kaivasa and Mavalipuram. In these we may notice the same curved sides and ridge along the top, but a much greater elaboration of ornament in scrolls and pinnacles; a few support crouching lions, but no statues or bas reliefs of the human form appear on them, nor is there any indication of the imitation of wooden structure.

No. 175 is a portion of the interior frieze of a tomb from Antiphellus, the subject probably nymphs. **No. 23** is a triangular fragment probably representing the gable end of a tomb; a male and female figure are seated, one on each side of an Ionic column, on the top of which is a Harpy. Traces of colour still remain on this slab. **Nos. 24-27** are fragments, also in all probability gable ends of tombs, with recesses containing a Sphinx, represented with the face of a female, the body of a lion, and the wings of a bird. This Sphinx was believed to be the daughter of Chimæra, the indigenous monster of Lycia. All these fragments were found in the Acropolis at Xanthus.

No. 31 shows the close alliance between the ancient Lycian and the Persian or Babylonian art. It represents a soros or chest, found on the top of one of the stelæ or pillar tombs at Xanthus. At one end crouches a lion in very bold relief, holding an animal between his fore feet, perhaps fondling a cub; while on one side is a hero in the act of slaying a lion, a composition which has great resemblance to the groups so frequently seen on the Babylonian cylinders, while the proportion and modelling of the figures approach more nearly those of the sculptures of Selinus, and to the art upon the early coins of Caulonia. On the other side is a horseman followed by another warrior on foot, and an armed man holding a large Argolic buckler.

No. 32, which may be a fragment of the same, or of another sarcophagus similar to it, has a representation of a lioness fondling two cubs, one of which she holds in her mouth.

The remaining sepulchral objects from Lycia are all casts in plaster of Paris: some of them are extremely curious, as indicating the manner in which the ancient people carved out the solid rocks on which their cities were built, and in that they preserve in their original brightness the very colours with which the ancient buildings were decorated.

Nos. 145-149 are *casts* from a tomb at Pinara, cut out of the solid rock. Sir Charles Fellows states that from the centre of the ancient city rises a singular round rocky cliff, literally speckled all over with tombs. There must be some thousands, and most of them are merely oblong holes cut in the perpendicular front of the rock, and inaccessible. Two other places at different elevations were also covered with massive buildings, and on either side of these were tombs scattered for a considerable distance, many of them Gothic-formed sarcophagi, and some surrounded by columns. The most perfect and the most highly finished were those below the city, cut in the rocks. **No. 145** is a portion of the pediment of one of these tombs, and contains three standing figures, and a seated female apparently instructing a naked child who stands in front of her. **No. 146** is one of the Gorgon's heads with which the ends of the dentals were ornamented. **No. 147** is the frieze from the front of the same tomb. The subject appears to be some ceremonial of rejoicing; to the left, is a procession of a number of figures, some naked, in dancing attitudes. We do not think, as has been supposed, that it is an escort of captives; but the sculpture is imperfectly shown in the cast, and it is not quite clear what is meant. **Nos. 148-149** are casts of the Tomb itself, from the walls within its portico, and are very curious representations of an ancient walled city. We see, within its enceinte, tombs, towers, gates, and walls; the battlements resembling those on the Egyptian paintings, and at the same time having much similarity to the representations of the town of Xanthus upon the Ionic Trophy Monument.

Nos. 150-153 are three plaster casts taken from the sculptures of the rock-tomb at Cadyanda, which are extremely interesting, as well from the beautiful execution of some of the bas-reliefs, as from the fact that bilingual inscriptions in Greek and Lycian are

placed over, or by the side of, the principal figures. These bas-reliefs formed the upper part or panels of the sides of the tomb. **No. 150,** the cast of the panel of the door, represents a standing figure holding an œnochoe, and bearing the name of Salas. **No. 151** represents four females conversing, one seated, one apparently kneeling, and two standing: above the seated figure is the name Mesos. To the right is another female, nursing a child; and still further to the right a scene in which a woman is standing with her child in her arms, and two men are conversing, one with an axe in his hand; to the extreme right is a third, holding a horse by a halter. **No. 152** is a representation of an entertainment; on the first couch to the right recline Endys and Seskos; on the next, Molos or Molas, and Kparmos: two children are sitting near them, one of whom is named Hecatomnas; under these couches are dogs. On the next reclines a female, named Sipho, to whom a child named Porlaps stretches out its arms from the next couch, on which are Salas and the female named Mesos; beyond these is Eidas, the son of Salas, and two servants; on the extreme right is a naked figure, named Hecatomnas.

Sir Charles Fellows mentions seeing a splendid sarcophagus at Cadyanda, cut upon the rock towering on the precipice over his head, and gives (Lycia, p. 118) outlines of the bas-reliefs still remaining there. It does not appear that any casts of these were made during his subsequent expedition, perhaps because the sculptures themselves were inaccessible. No inscriptions appear upon them. **No. 157** are casts from the side of one of the rock tombs at Tlos, representing two rows of bas-reliefs one above the other—a fighting scene; on the upper one, three victors appear standing over three fallen enemies; on the lower, are two single combats, in which the warriors are defended by shields, but do not seem to have any aggressive weapons, as swords or spears. Sir Charles Fellows considers, we think with reason, that the lower row is probably a representation of some of the public games. There is also a view of an attack upon some city, probably Tlos itself; the principal hero bearing the name of the Lycian hero Esrasa.

No. 158 is a cast from the interior of the portico of the rock tomb at Tlos, representing Bellerophon, one of the Lycian heroes, triumphing over the Chimæra. This tomb is one of great interest. It is of the Ionic order, and is sculptured high upon the surface of the rock. The bas-relief of Bellerophon is on the left side of the entrance. It is roughly hewn, but covered by a broad outline in black colour, which indicates the points and details with great

accuracy: so that by a careful investigation it appears to be an early bas-relief, showing the method in which the sculptors proceeded. Upon the rough hewn work of the mason are traced the more precise lines of the master, only a few of which had in this instance been worked out by the sculptor. On comparing the plaster cast with the original, the defects are at once seen; the saddle-girth and bridle are not traceable, and the horse's limbs, the left hand of the rider, and the horse's crests, are unmeaning masses. On the smooth body of the horse remains the pale red colour of the saddle-cloth. Where the sculptor's lines are not sufficiently broad, the black colour remains on either side of the groove, whilst in other places the chisel has quite removed the mark of the brush. The head of the rider is the only part at all finished, and it possesses an appearance of great antiquity. The front knot of his hair, the full eye, and peculiarly turned moustache, are worthy of attention; and the tuft of the horse's mane shows the same connection between the art of Lycia and Persepolis which has been remarked in the chariot procession from the Acropolis at Xanthus.

No. 158.

Nos. 160, 161 are casts from the gable ends of tombs, one representing two nymphs dancing, and the other two lions devouring a bull.

No. 166 is perhaps the most remarkable of all the rock-tombs of Lycia of which the Museum possesses casts. The original is at Myra (now called by the Turks Dembre), the extensive remains of which show that it was a large and wealthy city in the ancient period of its history. The tombs found there are generally large, and apparently constructed for the use of families; some having small chambers, one leading from the other, and some very interesting from interior peculiarities of arrangement. The external ornaments are enriched by statues sculptured on the rocks adjoining them, and inscriptions in the ancient Lycian character and language are almost universally attached to them.

Within the porticos of several of these tombs are bas-reliefs in better preservation than those in other cities, some still retaining the original colours with which they were decorated. The one, of which the Museum possesses the casts, is very perfect. On the outside of it, to the left, is a standing male figure, resting his left hand on a long staff, and his drapery falling over his right: on the extreme right is a young man leaning on a staff, attended by a boy, offering a fruit or flower to a veiled female, who carries a pyxis, and is attended by two other females. This group, together with the standing male figure first described, are on the naked rock outside the tomb, on its two sides respectively. Within the portico, is a recumbent male figure, probably Dionysos, or Pluto, holding in his right hand a rhyton, and in his left a cup; a naked boy who is sculptured on the mullion appears to be attendant on him, and to hold in his hand a wine-jug; facing him, on the interior wall of the tomb, is a veiled and seated female, before whom stands a naked man, holding a lekythos and strigil, and behind her a female attendant. The seated figure is probably Persephone (Proserpine) or Aphrodite. The ancient colours on this monument have been reproduced in fac-simile on the cast.

No. 168 is part of a Roman sarcophagus, found at Xanthus, in a mausoleum containing four other sarcophagi; on its cover have been a man and woman reclining, the man holding in his hand a scroll; one end only remains of the chest, containing representations of a combat of warriors, on horse and foot; at the back is a torch placed vertically, towards which, on either side, a gryphon is advancing. **No. 169** is a portion of a sarcophagus with its roof cover, in the pediment of which there is a shield; on it are boys, or cupids, trundling hoops, and play-

ing at ball, and a horseman. **No. 170** is the base of another sarcophagus, with the lower part of the figures of a hunt. **No. 171** is a fragment of another sarcophagus, with the lower portions of figures within a vestibule of twisted columns.

We take next—

IV.—Inscriptions.

Premising that the majority of the Lycian inscriptions which have been discovered are attached to monuments, such as those we have already noticed, as, for instance, to the sarcophagi of Paiafa and Merewe, and to the tombs at Cadyanda and Myra, we shall only notice here those which are on separate stones and blocks.

The first and by far the most important of these is **No. 141 A**, commonly called the Inscribed Monument at Xanthus. This is a square stele, or pillar, covered on the four sides with a long inscription in the language of the ancient Lycians, and containing a mention of Harpagus, and of several Lycian towns and states.

On the N. side, between lines of Lycian characters, is a Greek inscription in twelve hexameter lines, which, commencing with the first line of one of the epigrams of the poet Simonides, who flourished B.C. 556, records the warlike exploits of the son of Harpagus, and that this column was erected in consequence, in the Agora at Xanthus. The whole inscription on the monument consists of above 250 lines. It was unfortunately discovered in an imperfect state; the earthquake which levelled the other monuments at Xanthus, having split off the upper part, which lies at its foot. Sir Charles Fellows, who has devoted much time to the obtaining from it perfect copies of the inscription, by copying and re-copying it during his different visits to the ruins, and by taking impressions of it in wet paper, states that at the top of the original monument are the marks of mortise joints, indicating that it has once had a cap or top to it, of which heavy pieces of stone, found lying near it, are probably portions. Sir Charles Fellows noticed also this curious fact, that the characters cut upon the upper portion are larger and wider apart than those on the lower, thus counteracting the effect of diminution by distance, as seen from the ground. Since the discovery of this monument, many attempts have been made to decipher the Lycian language, the most complete by Mr. Daniel Sharpe. Though, however, this gentleman has made a praiseworthy commencement, we think that still a great deal remains to be done towards obtaining anything like a satisfactory interpretation of this and other Lycian inscriptions We are indeed inclined to suspect that the use of Greek letters,

intermixed with other characters purely Lycian, has been one great barrier to the success of the students of those interesting inscriptions; and that in more than one instance the orthography of names had not been settled determinately at the period when these inscriptions were engraven.

No. 153 is a *cast* of an inscription, with the name of Hector, over a fighting warrior from Cadyanda. **No. 154** is a *cast* of an inscription in Lycian characters, from a sarcophagus at Antiphellus.

No. 155 is a *cast* of a bilingual inscription, from Larisse, near Telmessus: it records that Apollonides, and Laparas, the son of Apollonides, have made the tomb for themselves and their family. **No. 156** is a *cast* of a bilingual inscription, from a tomb at Antiphellus, in the Lycian and Greek languages, recording that Iktasla, a native of Antiphellus, had made the monument for himself and his family. **No. 156*** is a fragment of a Lycian inscription, from a tomb at Xanthus, apparently part of a sepulchral formula, threatening a fine upon any one who shall violate the monument. **No. 159** is a bilingual inscription in honour of Pixodarus, King of Caria B.C. 340. It was found at Xanthus, near the sarcophagus of the Satrap Paiafa (**No. 142**).

No. 165 is an inscription containing a portion of a decree of the city of Xanthus, dated in the month Lous, in the ninth year of Ptolemy Philadelphus. **No. 176** is an inscription recording that Aurelius Jason, son of Alaimis and Chrysion, daughter of Eleutheros, have purchased a tomb for themselves, in the 13th of the month Artemisios, during the priesthood of Callistratus. It was found at Uslann, near the mouth of the Xanthus, and was presented to the Museum by Lieut. Harvey, R. N.

V.—Miscellaneous Fragments of Sculpture.

No. 140** is a fragment of sculpture from an angle of a building, containing a crouching warrior and bull, and found between the Harpy tomb and the Acropolis. **No. 167** two sandaled feet, parts of statues from Xanthus. **No. 172** two metopes, with the head of Artemis, full face, and triglyphs from the Roman arch at Xanthus, erected in the time of Vespasian.

No. 173 is a monument found in a Roman bath at Xanthus; on one side of which are Plutus and Tyche, standing full face; on the other is a Persian shooting arrows into a cave, in which are an ox, a stork, a boar, a lizard, a grasshopper, and a fox. **No. 174** is the torso of a male warrior.

VI.—Architectural Fragments.

No. 144 part of a cornice from the entrance of a rock tomb, at Xanthus, representing blocks of wood. **No. 162** a fragment from the corner of a building, with return of egg moulding, from Xanthus. **Nos. 163, 164** fragments of similar mouldings from a tomb; and **Nos. 177-183** fragments of Byzantine architecture, which probably decorated a church. They were found amid the remains of a Christian village under the Ionic Trophy Monument (**Nos. 34-140**), and were probably buried by the same earthquake which overthrew that structure.

Besides the monuments above described in detail, are a number of small objects found at Xanthus, in excavations under the same monument; and at Pinara. These are now placed together under two glass-cases. It is unnecessary to mention them separately.

TOWNELEY SCULPTURES.

TOWNELEY AND MISCELLANEOUS SCULPTURES.

The collection of sculptures which we are now about to describe consists chiefly of those procured by Charles Towneley, Esq., between the year 1765 and his death in 1805, together with some other monuments obtained since that period from other sources. The finest statues in the Towneley Collection are probably either the original works of Greek artists during the early times of the Roman empire, or copies of works by celebrated early Greek masters. We have no means of proving that this or any other English collection, with the exception of the sculptures in the Elgin and Phigaleian rooms, contains any specimens of the best period of Greek sculpture, as was formerly supposed. The collections in the Elgin and Phigaleian rooms are those alone on whose date we can rely with undoubting certainty.

We propose, in describing these monuments, to pursue the same course we have already taken in the case of the Elgin marbles—that is to throw them first into certain groups, and to arrange them under general heads of similar or kindred subjects, so that the spectator who is willing to employ his mind as well as his eyes, may learn something more than he can from the perusal of dry catalogues, or lists, in which no scientific arrangement has been attempted.

The general heads we propose to make use of are the following:—

I. Statues and Bas-reliefs, either executed by Greek Sculptors, or presumed to be Copies of celebrated Greek originals.

II. Busts of Mythological Personages.

III. Portrait Busts of Greek Personages.

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IV. Finest Statues of the Roman Period, from Augustus to Hadrian.

V. Statues of the Late Roman Period.

VI. Busts of Roman Emperors.

VII. Sepulchral Monuments.

VIII. Roman Altars.

IX. Bas-reliefs and Sculptures, Architectural and Decorative.

I. Statues and Bas-Reliefs, presumed copies of Greek Originals.

The first statue we shall describe is that called Venus or Dione (T. 15).[1] This beautiful piece of sculpture was discovered among the ruins of the maritime baths of the Emperor Claudius at Ostia by Mr. Gavin Hamilton, in 1776. It consists of two pieces of marble imperceptibly joined at the lower part of the body within the drapery. The marble of which the body is composed is of a lighter colour than that of which the drapery is formed. The two parts being thus detached, they were allowed to be exported from Italy as fragments of two different statues. The marble of this figure retains its original polish; the left arm, the right hand, and the tip of the nose have been restored. A figure nearly resembling this, the position of the arms being reversed, occurs on a bronze medallion of Lucilla, on which this Goddess is represented standing at the edge of the sea, or at the head of a bath, surrounded by Cupids, one of which is leaping into the water. This statue is about six feet seven inches high. It has at different times borne the names of Hebe, Isis, Ariadne, and Venus. The last is certainly the most appropriate.

The next statue we shall describe is that called the Discobolus, or quoit-thrower. This statue is, without doubt, an ancient copy of the bronze statue by Myron, of the size of life. The figure is represented just before he throws the discus or quoit. Its surface has in many places been corroded and re-polished; and the head, which is restored, differs from the position described by Pliny, in which the face is said to have been turned back towards the quoit about to be thrown by the right hand. There are four other ancient copies of Myron's statue extant, and differing from this one in the

[1] Wherever the number in Mr. Towneley's Collection on the statue or bas-relief is legible, we shall indicate it. Thus the first statue is marked T. 15.

Discobolus.

position of the head. This statue was found in 1791, in the grounds belonging to Hadrian's villa at Tibur (Tivoli). The left hand has been restored.

The third (T. 13), which is called a Nymph reposing after the fatigues of the Chase, but, more probably, an *Astragalizusa*, or Nymph playing at the game of osselets or *Astragali*, is one of the most elegant statues in the Museum. It represents a female seated on the ground in a very graceful attitude; she is covered with a close drapery, which has fallen from her left shoulder, and leaves that part of her form exposed. Upon the plinth is a bow, the extremities of which are decorated with heads of griffins. The head, left shoulder, both the feet and right arm are modern. This statue, and one similar to it, were found in the year 1766, near the Salarian Gate at Rome, in the Villa Verospi, the supposed site of the Gardens of Sallust. Two similar figures, both of whom are probably *Astragalizusæ*, are known, one in the Villa Borghese, and the other in the Colonna Palace. In each of these, the head and right arm are wanting. The statue in the Museum alone retains the ancient plinth, and thereby gives some indications of the character and meaning of the statue when originally perfect.

T. 13.—Nymph.

Nos. 33 and **43** represent the same subject—a statue of a Satyr entirely naked—and the work not improbably of the same artist. The forms of these statues are remarkably elegant and graceful, almost effeminate, and showing none of that hard and muscular appearance which usually characterizes the Satyr. They have the pointed ears and horns, but not the tail of the goat, and might easily be mistaken at first sight for statues of the young Dionysus. It has been usual, hitherto, to call these figures Fauns, but the name Satyr is more justly appropriated to them. The Satyr was the name of the usual attendants on Dionysus. In early Greek works, they are always represented with tails, goats' ears, and horns; in later times, the tail ceases to be evident. The Faun, on the other hand, was an Italian Sylvan Deity, and as such became identified by the Romans with the Greek Pan, when the Mythology of this latter people was transplanted to the Roman soil. The figures with goats' legs are always to be considered as types of Pan.

No. 33.

The head of **No. 33** has been broken off, but replaced; the arms, however, and the legs, are modern. It bears a name, Marcus Cossutius Cerdo, perhaps that of the artist, written in Greek characters on the piece of marble which supports the statue. It was found by Mr. Gavin Hamilton in 1775, near Civita Lavinia, in the ruins of a villa of Antoninus Pius. **No. 43** was found in the same place, and is more entire than the former one, having lost only the left foot, and part of the right. The inscription on it is slightly different, and may perhaps imply that it is the workmanship of a freedman or pupil of the artist who executed the former.

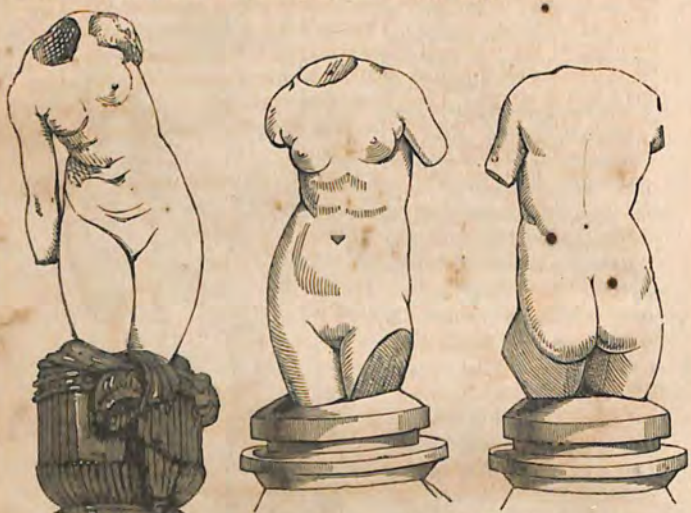
ROYAL ASIATIC LIBRARY OF THE BOMBAY BRANCH

No. 2* is a statue of Apollo, of the size of life, naked, and no doubt a copy from an early Greek work. The head is surrounded by a plaited diadem, and the hair falls in curls upon the forehead. The lower part of the right arm, the left hand, and wrist are lost. The veins are strongly marked in this statue, and the muscles are full and prominent. The stem of a tree forms the support to the figure. As both hands are gone, it is impossible to be sure what has been their occupation; but it has been conjectured that the right arm may have rested on a quiver, while the left held a bow. The head is very small, and much resembles in type the head of Apollo on an archaic coin of Methymna in Lesbos, in the Museum collection. This statue was purchased at the sale of the Count de Choiseul Gouffier's collection in 1818, and has been engraved among the specimens of ancient sculpture published by the Dilettanti Society in 1835.

No. 2*.

No. 20 is a Torso of a very beautiful small statue of Venus, placed on a black wooden and modern pedestal, which is hideous in itself, and inappropriate to the apparent action of the figure. There can be little doubt, on comparing this torso with several other existing figures, that the original statue, when perfect, represented Venus stooping down and lacing her sandal. A similar figure is in the Odeschalchi collection, and

there are three others in the British Museum which are identical with it in their attitude. In all of these, the Goddess appears standing on one leg, and raising the foot of the other. The head, which is lost, appears to have been carved out of a separate piece of marble, and to have been mortised into the bust. Mr. Towneley purchased this torso from a Roman sculptor named Cavaceppi.



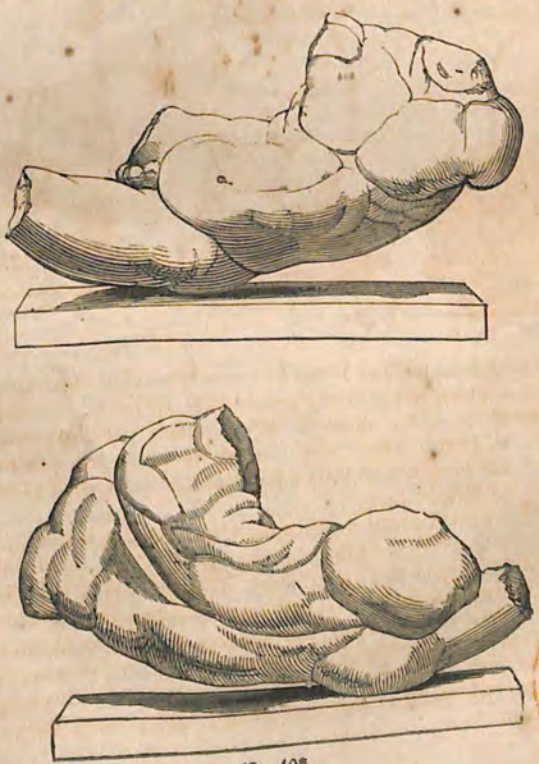
No. 20. Richmond Venus.

The next is a torso of Venus in fine workmanship, the fragment of a statue which was formerly preserved at Richmond House, and was broken by a fire there in 1791. It was purchased for the Museum in 1821. There is no record whence it was originally obtained, but there can be little doubt that it is the work of a Greek artist in the Roman times.

T. 19 is a small statue representing Cupid bending his bow; the quiver, which serves as a support to the figure, being covered with a lion's skin. It was found by Mr. Gavin Hamilton in 1776, at Castello di Guido, the ancient Lorium, where Antoninus Pius died, on the road to Civita Vecchia. The wings were detached from the shoulders, and the feet, quiver, and pedestal were discovered at a short distance from the other parts. The body and wings were enclosed within a small amphora, and owing to that circumstance have retained their ori-

ginal polish, while those parts which were not so preserved have undergone corrosion. It has been supposed that this statue, and some others which bear a resemblance to it, are copies of a celebrated work in marble, attributed by the ancients to the hand of Praxiteles; the accounts, however, transmitted to us of that artist's work are so vague and general, that they would apply equally well to almost any of the numerous statues now existing which represent Cupid in the act of bending his bow. The lion's skin is not an unusual accompaniment of the statues of this Divinity, alluding probably either to his influence over the brute creation, or over Heracles, of whom the lion's skin is a type. Thus, in ancient works of art, we find Cupid playing with, or riding on the back of a lion, domineering over Heracles, and playing with his attributes.

No. 40* has been called a torso of Heracles, though, being



No. 40*.

entirely naked, there are no symbols remaining whereby the form of that hero can be with certainty identified. The great muscular development, however, renders it probable that this attribution is correct. The surface of the marble is in good preservation—its length about twelve inches and a half. It is not known where it was found.

T. 7 is a statue of a youth seated on the ground, with one leg

T. 7.

bent under him, and the other stretched out: he holds with both hands a part of an arm, and is biting it: his countenance, the meanwhile, admirably expressing the malice and revenge with which he is actuated. This statue probably belonged to a group composed of two boys who had quarrelled at the game of osselets, one of the bones, *astragali*, remaining in the hand of the lost figure. It was found in the baths of Titus, at Rome, during the Pontificate of Urban VIII., and was placed by Cardinal Francesco Barberini, the nephew of that Pope, in the Barberini Palace, whence it was procured for Mr. Towneley, in 1768.

Pliny mentions a bronze group by Polycletus, with a similar subject, in which, however, the figures were entirely naked. But for this circumstance, it would be reasonable to imagine that this sculpture was copied from that group, since it was discovered in the same place where the bronze work is said to have been preserved. The left arm, the wrist of the right arm, both the feet, and the whole of the plinth, except the portion immediately under the body, are modern. The only antique part of the lost figure is one of the hands, which holds the astragalus, and is firmly grasped by the right hand of the other figure.

No. 35 is a terminal statue of Pan playing upon a pipe, with a diadem round his head, and long flowing drapery. This terminus, which is evidently a copy from some archaic Greek work, was found by Mr. Gavin Hamilton, near Civita Lavinia, in the ruins of a villa of Antoninus Pius. Terminal figures of this kind were not unusual in the archaic period.

T. 37 is a terminal statue of a female, over the back of whose head a veil is thrown covering the body and enveloping the arms. The right arm is raised to the breasts, and holds the ends of the veil. Mr. Payne Knight imagined that this figure had a mythological interpretation, and represented the Venus Architis of the Syrians and Phœnicians, who appeared in her ancient temple on Mount Libanus, according to Macrobius, in an attitude and dress considerably resembling this figure. We do not, however, think that, in the absence of any determinative symbols, it is safe to adopt such a conjecture. This marble was found in 1775, about six miles from Tivoli, near the road to Præneste, by Nicolo la Picolo, who, with Prince Altieri, caused an excavation to be made in some extensive ruins on that spot. Many other valuable marbles were at the same time discovered.

No. 18 is a statue of a satyr which used to be called the Rondinini Faun, because it was originally one of the chief ornaments of that palace in the Corso at Rome. It was brought to England in 1826, and was purchased during the same year for the British Museum. This figure as now represented is playing on cymbals, but as only the torso is antique, it may be doubted whether the restoration is correct. A statue of a satyr, of the same size and character, is described in the "Galeria Giustiniana," fol., Rom. 1631, Part I. Pl. 132.

To this class, also, belong three small statues of Poseidon, Ceres, and Fortune, presented to the Museum, in 1836, by J. S. Gaskoin.

BOMBAY BRANCH

No. 35.

T. 37.

No. 18.

T. 123, the Apotheosis of Homer. This bas-relief is one of the most interesting that has been preserved to us from antiquity. It contains four tiers of figures, and from the circumstance that their names are written under each, we are enabled to trace out the meaning of the whole composition much more completely than is generally possible in the case of ancient monuments. On the top of a rock, in the upper compartment, is seated Zeus, leaning back, with a sceptre in his right hand and the eagle at his feet. He is apparently listening to one of the Muses, who is addressing him and supplicating the concession of Divine honours to the poet. Upon the rock, immediately under Zeus, is an inscription declaring that the sculpture is the work of Archelaus, the son of Apollonius, a native of Priene. On the range below Zeus are six of the Muses. The first to the left is Calliope, known by her tablets; then Clio; Thalia; Euterpe, holding out two flutes, or pipes; Melpomene, veiled, and addressing Zeus; and Erato, the Muse of Lyric Poetry. On the next lower range, we find Terpsichore with her lyre, Urania placing her hand on a sphere, and Polymnia wrapped in her mantle. In the same range appears also Apollo Musegetes (leader of the choir of the Muses), clothed in feminine attire, a plectrum in his right and a lyre in his left hand: the Delphic cortina, or tripod-cover, with his bow and quiver, are at his feet; and the Pythia, who is offering a libation from a patera, stands by his side. These two figures are represented as though within the Corycian or Nymphæan cave. At the end of the row stands a bare-footed man on a pedestal, with a tripod before him; about whom, though there are endless conjectures, nothing, we think, has been satisfactorily made out. He wears a tunic, which is wrapped about him, and holds a scroll or book in his right hand. In the lowest range of all, is represented the ceremony of Deification; the bas-relief indicating the interior of a temple, the enclosure being denoted by square pilasters, from which a veil continued the whole length is suspended. Behind the chair on which Homer is seated stand Earth (Oikoumene) and Time (Chronos). The former, with a modius on her head, is crowning the poet with a garland; the latter, whose wings extend to the edge of the marble, holds in his hands the poems of Homer. At the sides of Homer's chair are two females kneeling. The one, bearing a sword, represents the Iliad; the other, who represents the Odyssey, holds in her hand the aplustre or flagstaff of a ship, as indicating the adventures of Odysseus (Ulysses). At the feet of Homer are two small

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC

T. 123.

animals (a mouse and a frog), which have been supposed by some to refer to the Batrachomyomachia (the Battle of the Frogs and Mice), a poem which has been attributed to him, though on no sufficient grounds. In front of the poet, stands a youth about to offer a libation, and bearing the name of Mythus, or *Fable;* and close to him is a bull, ready to be sacrificed to the new God. Behind the young man is a train of female figures, representing respectively History, Poesy, Tragedy, Comedy, Virtue, Memory, Faith, and Wisdom. The names of all the figures are inscribed under them upon the face of the marble. The heads of nearly all the Muses,

with the arm of one of them, the head of the figure in front of the tripod, one head in the lowest range, and the patera in the hand of the youth who stands before Homer, are modern, together with the moulding of the border. This most interesting bas-relief is probably the copy of a larger design executed in the period of the Ptolemies, or may itself be a work of that period, as is the opinion of Dr. Emil Braun, who has recently published a description and

T. 137.

electrotype facsimile of it. The marble itself was found about the middle of the seventeenth century, at Frattocchi, the ancient Bovillæ, on the Appian Road, about ten miles from Rome, at a spot where the Emperor Claudius had a villa. It was subsequently preserved in the Colonna Palace at Rome, and finally added to the Museum collections in 1819.

T. 137, Heracles securing the Mænalian stag, which, according to the legend, had golden horns and brazen feet, and was celebrated for its extraordinary swiftness. It is said that Heracles was occupied for a whole year in the pursuit of this stag, and that at last he overtook it as it was crossing the river Ladon. This bas-relief is an imitation of an archaic Greek work. The hair of the hero is in small curls, and the beard formal, stiff, and pointed. The subject is common on other works of ancient art. Thus it may be seen on an altar in the Museo Capitolino, on a marble vase in the Villa Albani, on a frieze found at Prænestè, and on many of the Greek coins struck during the times of the Roman emperors. It is also described in an epigram in the Anthologia.

T. 121, Castor, one of the Dioscuri, managing a horse, imitated, like the last, from an archaic Greek work. Castor appears as a young man with a diadem round his head, holding in his right hand the reins of a horse, and about to strike the animal with a stick which he holds in his left hand. The rein, which, like those of the horses in the Elgin frieze, was made of metal, is now lost; but the holes, into which it was formerly inserted, remain, one in the mouth of the horse and the other in the right hand of Castor. The dog which accompanies him is introduced in allusion to hunting, the favourite pursuit of Castor; or to Laconia, where he was born, which was celebrated for its breed of dogs. A particular species of this animal is said to have derived its name from this demi-god, and to have been presented by him to Apollo. This bas-relief was found by Mr. Gavin Hamilton, in the ruins of Hadrian's villa, on the banks of the Tiber, in 1769.

No. 12 contains three figures, part of a Bacchic thiasus. The first is a Bacchante, playing on the tympanum or tambourine, her head thrown back and her hair streaming loosely behind it. The second is a Satyr playing on the double-flutes, with the skin of a panther thrown over his left shoulder. The third is likewise a Satyr, apparently in a state of intoxication, his head falling forwards, and his eyes half-closed. In his right hand he holds a thyrsus, and his left arm is stretched out holding the skin of a panther in the manner of a shield. These figures are all in a dancing attitude,

T. 121.

the usual mode in which the followers of Dionysus are represented. Several repetitions of this group are extant. This bas-relief was discovered by Mr. Gavin Hamilton, at Civita Vecchia, in 1776.

No. 13, Victory pouring out a libation to Apollo, who appears in his character of Musegetes, and supports a lyre on his left arm, striking the strings of it with the fingers of the same hand. He wears a tiara, armlets, and chiton. Victory wears a chiton, over which falls a short upper-garment. Her right hand, which is raised above her head, pours the libation from an œnochoe, and the phiale, which receives it, is held by Apollo and herself. By the side of the figure of Victory is a small altar, ornamented with festoons of flowers supported by winged figures. The whole

No. 12.

subject is contained within a colonnade supported by Corinthian pillars. The lower part of this marble is not antique, but has been restored from a more perfect specimen in the Villa Albani. A nearly similar representation occurs on a terra-cotta preserved in the Museum, the subject of which has been supposed to relate to the celebration of the Thargelia, a festival instituted in honour of Apollo and Artemis. Zoega, in his description of five marbles in the Villa Albani which refer to this subject, has conjectured that the structure behind the figures is intended for a representation of the Temple of Apollo at Delphi. This sculpture came to the Museum with Sir William Hamilton's collection.

T. 131 is a bas-relief representing a Bacchante dressed in thin floating drapery, through which the beautiful forms of her body are

apparent. Her right hand is raised above her head, and clasps a knife: in her left hand she carries the hind-quarters of a kid. Her feet are bare. The dress of this figure corresponds with the description in the Bacchæ of Euripides, where Pentheus is instructed to conceal his hair beneath a mitra or species of turban, and to clothe himself in a tunic descending to his ankles and fastened by a girdle round his waist, that he may escape the revengeful fury of the Bacchantes by being disguised like one of themselves. Upon a vase in the Museum, Dionysus himself appears in a frantic mood, waving in his hands the limbs of a kid which he had torn asunder. It has been supposed that this piece of sculpture originally ornamented one of the sides of the triangular base of a candelabrum. This design is probably copied from the celebrated work by Scopas, called Bacche Chimairophonos (kid-slaying Bacchante).

In this class we may also include two friezes presented by Colonel Leake in 1839: the first, a fragment representing combats of Greeks and Amazons—probably the death of Penthesilea—found at Bryseæ, in Laconia: the second, part of a frieze from a temple at Palæocastro, ten miles from Joannina, in Epirus, supposed by some to represent the site of the celebrated Temple of Zeus at Dodona.

No. 13.

LIBRARY OPT BOMBAY BRANCH OPTV

T. 131.

II.—Busts of Mythological Personages.

Of these, many of which are probably copies or studies from fine Greek originals, and one or two perhaps themselves of Greek workmanship, the British Museum possesses a fair collection.

No. 1 is a colossal bust of Athene (Minerva) helmeted, her hair, which is drawn back from her temples to the hinder part of her head, disposed in a spiral twist. At the top of the helmet is a serpent, which was sacred to this Goddess, and one of her most usual attributes. The expression of countenance is that usually given to Athene: the full forehead, the long and finely-shaped nose, the somewhat stern cast of the mouth and cheeks, the large and often almost angular chin, the eyes not fully opened and rather downcast, the hair artlessly shaped back along the brow, and flowing down upon the neck, are the general marks of the ideal Athene, or Minerva.

The workmanship of this head is good, but it has been much restored. The chin, the nose, the upper part of the helmet, and great part of the serpent are modern.

Another bust of Athene, **No. 7***, which has perhaps formed part of a statue: a bronze helmet and breast have been placed upon it in modern times, and do not at all improve its ap-

No. 1.

No. 7*.

pearance. The sockets of the eyes are now filled with plaster, but formerly were probably filled with onyx, or some similar material, in imitation of the natural eye. The expression of the countenance is pleasing, and not so stern as in the last head. The work, however, is of a late time, though perhaps a copy of a fine original. This head was found, in 1784, in the villa Casali, among ruins said to have been those of the villa of Olympiodorus, and was procured from Mr. Gavin Hamilton.

A head of the same goddess, the size of small life, with a plain unornamented helmet. The neck was anciently inserted into the body of the statue to which it belonged.

No. 16 is a colossal bust of Athene, with a close-fitting helmet, ornamented on each side by a small owl. The sockets of the eyes are, like those of the last but one we have described, hollow, and have once been filled by some other material, to represent the natural appearance of the eye. The face, with the exception of the tip of the nose which has been restored, is in the highest preservation, and retains some of its original polish. The helmet may be distinguished from that on the preceding bust as representing the close Attic helmet, while the others are of the high Corinthian type: its crest is modern. In the general type and treatment there is a largeness of manner which makes it probable that this bust is copied from some work in the school of Pheidias.

No. 16.

We now mention several heads to which no numbers are as yet attached: of these, we take first, three heads of Artemis or Diana, one of them originally in the collection of Sir William Hamilton, the second procured at Rome by Mr. Gavin Hamilton, and the third bequeathed by Mr. Payne Knight. In the two former the hair is represented drawn up from the sides and fastened in a knot upon the crown of the head. These heads have little about them characteristic, and no symbols by which they can be determinately assigned to Artemis;

they express simply serenity and sweetness. Generally, the character of the countenance of Artemis, in ancient works of art, is that of her brother Apollo, only with less prominent forms, more tender and more rounded, the hair bound up over the forehead in a corymbos, but still more frequently gathered together into a bow at the back or on the crown of the head. The bow and the torch, the symbol of light and life, were her usual attributes.—A head of Hera or Juno, wearing a metallic tiara or sphendone, brought from Rome in 1774, and expressive of considerable majesty, agreeably with what we find was the established mode of representing the countenance of this Goddess subsequent to the era of Polycletus. Her countenance presents forms of unfading bloom and ripened beauty, softly round, but not fat; awe-inspiring, but free from ruggedness or roughness. The forehead, encompassed by hair, which flows down obliquely, forms a gently-arched triangle; the rounded and open eyes look straight forward; the neck is generally bare and uncovered.—A head of Zeus or Jupiter, in Pentelic marble, the neck and nose modern, but the rest in excellent preservation. The workmanship is excellent, and the flesh and play of the muscles, especially about the mouth, are beautifully represented. This head, from the softness of the outline and general expression of the features, has been considered a copy of the Zeus Meilichios of Polycletus: it was purchased by Mr. Towneley at the Duke of St. Alban's sale; but it is not known whence it came originally.

Another head, sometimes called Jupiter and sometimes Jupiter Serapis, discovered among the ruins of Hadrian's villa, and presented by Mr. Barber Beaumont. This bust is colossal, and exhibits well the peculiarities of the type of Zeus. It may be noticed, that in the representations of Zeus Serapis, the hair is generally made to fall over the face.—A head of Zeus Serapis, of fine workmanship, surmounted by a modius, adorned with olive branches in low relief. The body is clothed in a tunic, and part of the peplos falls over the shoulders. Serapis, as one of the Deities of the nether world, is always represented of a dark, gloomy, severe countenance. He was essentially an Egyptian deity, and was not probably known to the Greeks before the time of Alexander the Great. Serapis was to the Egyptians what Pluto or Dis (known to the Greeks by the name of Hades) was to the Greeks themselves. When first discovered, the face was tinted with a deep-red colour; but one Cavaceppi, a sculptor, into whose hands it fell, considering this an accidental blemish, removed it as far as he was able.—Another head of Serapis, procured by the Museum from the Earl of Belmore, which still retains marks of a red tint.—Two other heads of Serapis. The first, T. 52, in dark green

T. 52. Two Heads of Serapis.

basalt, was brought from Constantinople by Sir Robert Ainslie, formerly Ambassador to the Ottoman Court; the second, in dark marble, was once in the possession of Sir William Hamilton. Both these heads carry modii, and exhibit the normal type of Serapis.

T. 60, a head of Apollo, brought from Rome by the first Lord Cawdor, and supposed to be an ancient copy from an early Greek sculpture in brass; ringlets hang over the forehead and down the neck, and a narrow vitta surrounds the top of the head. This head is probably a copy of the period of Hadrian. —A head of the Didymæan or Androgynous Apollo, with the hair gathered in a knot at the top of the head, and the countenance remarkably feminine.—A head of Apollo surrounded by a broad fillet, from under which the hair flows down in long feminine tresses. The expression of the countenance is calm and majestic. **No. 47,** another head of Apollo, with the hair rising to a peak over the forehead, and a brow remarkably clear and beautiful. This head was originally in the Grimani palace, at Rome. **No. 48,** another head of Apollo, probably from a statue. The general character of the ideal representations of

T. 60.

this Divinity may be gathered from a comparison of these heads. The countenance is long and oval, which the crobylos above the forehead tended to lengthen still more, serving as an apex to the entire form; in the contour we see combined a soft fulness and a massive firmness. In every feature is manifested a lofty, proud, and clear intelligence, with a tendency in later times to assume the peculiar softness and roundness of the feminine form.

Just as we may gather from a comparison of several heads of Apollo an idea of the general type of that Deity, so we may in like manner study the type of Heracles. In his form the Heroic Ideal is expressed with the greatest force. Strength, proved and steeled by great exertion, is the main feature which early Greek art sought to indicate. Thus, even in the youthful statues of this Hero, concentrated energy is shown in the enormous strength of the muscles of the neck, in the thickly-set short curls of his small head, the comparatively small eyes, and the great size and prominence of the lower part of the forehead. Four distinct periods of life are represented on different heads: first, that of an infant; secondly, that of a beautiful youth; thirdly, that of a young man, with less beauty, but the characteristics of strength more evidently pourtrayed in the lineaments of his countenance; and, lastly, that of an old man, bearded, and with features compressed and earnest, in which the effect of long-continued exertion and fatigue has not been effaced by transient repose. Examples of the second, third, and fourth of these periods are exhibited in the following heads:

No. 46 is a terminal head of the young Heracles, the countenance expressing such beauty as might lead any one at first sight to imagine that the effeminate Dionysus was the subject of the sculptor's art. The short upright hair, however, on the forehead is peculiar to Heracles, and the wreath round his head is of the leaves of the poplar, a tree which was sacred to him. This head was found at Gensano, in 1777.

T. 77 is a head of Heracles in middle age, larger than life, displaying more conspicuously those peculiarities of treatment appropriate to Heracles which we have already pointed out. The hair is short and curly, and rises abruptly from the forehead. A narrow diadem nearly covered by the hair surrounds the head. This head is probably of the Macedonian period. It was formerly in the Barberini Palace. Some small portions have been restored.

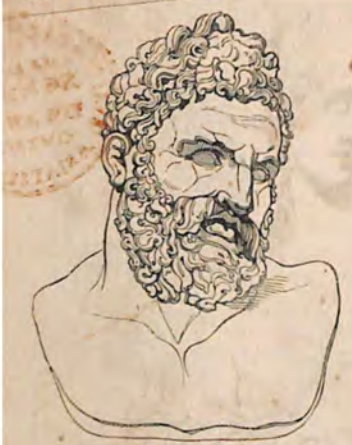
T. 75 is a colossal head of Heracles, representing the hero in advanced age, and exhibiting a remarkable hardness of character, and formality in the arrangement of the hair and beard, which is formed of short, stiff, and uniform curls. The moustachio is more flowing. The ears are swollen and lacerated, which was characteristic of the

T. 77.

T. 75.

ancient boxer. This head has been copied from a work in bronze. The same character of workmanship may be observed in the bas-relief of Heracles subduing the Mænalian stag. As a copy, it belongs to the Roman period. It was found by Mr. Gavin Hamilton in 1769, at the Pantanella in Hadrian's villa.

No. 11 is a colossal head of Heracles, most probably a copy of the celebrated statue, by Glycon, of Hercules resting from his labours, which was found in the baths of Caracalla, and from its present place of deposit is known by the name of the Farnese Hercules. There are, however, some points of difference between this head and that of the Farnese Hercules, in that the face is broader, the muscles of the cheeks and forehead have more convexity, and the hair of the head and beard is in more distinct masses. The whole head is executed in a bolder style of art, and is characterised by a greater grandeur and sublimity. This head was dug up at the foot of Mount Vesuvius, where it had been buried by the lava from that volcano: it was presented to the Museum by Sir William Hamilton. The nose, right ear, and a splinter on the right cheek are the only restorations which it has received. Another head of Heracles, bequeathed by Mr. Payne Knight, possesses the same character as that just described: it is the head of a personage advanced in years, and is probably a copy somewhat modified from the type of Glycon's statue.



No. 11.

No. 21.

No. 21 is a head of Hermes or Mercury, the features of which admirably pourtray the beauty for which he was celebrated. The head is slightly inclined forward; and the term to which it is attached is modern. The right side of the head has undergone restoration, but the whole of the face, except the tip of the nose, is antique and in excellent preservation. It was purchased in 1812, at the sale of the collection of Mr. Chinnery. This head probably belongs to the period of Praxiteles. The type of Hermes, as conceived by the later Athenian school, seems studied from one of the Attic Ephebi, his form slender but powerful, and his hair cut short and slightly curling. The features indicate a calm and acute intellect and a benevolent disposition, without the proud look of Apollo, and somewhat broader and flatter. The general expression is that of the comeliest youth, the countenance melting into a gentle smile.

T. 79 is the bust of an unknown female, rather larger than life, and apparently rising from the petals of a flower. It has borne various names, but that of Clytie is the one by which it is best known. The flower has been conjectured to be that of the Nymphæa Lotus, whence the bust itself has been sometimes called Isis. The hair, which appears very low upon the forehead, is divided, and falls in small ringlets upon the neck, which, with the left shoulder and part of the bosom, are uncovered. It probably represents the portrait of some lady during the early period of the Roman Empire; perhaps an Empress, in the character of Isis. This bust was purchased at

T. 79. Clytie.

Naples from the Laurenzano family, in whose possession it had been for many years, and is in exquisite workmanship.

T. 54 is also the head of a female larger than life, the name of whom cannot be determinately assigned, as there is no distinguishing attribute. It was at one time generally considered to represent Juno, but it differs materially from those representations of that Goddess with which we are acquainted. The head is not encircled by a diadem, the eyes are small, and there is not the severity and gravity which we might anticipate in a Juno. Mr. Combe has given it the name of Dione, the mother of Venus, to whom the matronly character of the countenance appears to be appropriate. The ears have been pierced to receive ear-rings, and the hair, which is parted in a straight line down the middle of the head, is disposed on each side in wavy locks, somewhat in the style of the Venus found at Ostia. The whole of the head, with the exception of the nose, is antique; the bust is modern.

T. 86 is a fine head, larger than life, inclined to the right and looking upwards. Its general character has led to the supposition that it represents one of the Homeric heroes, perhaps Menelaos,

T. 54. Dione.

T. 86. Homeric Hero.

T. 62.

T. 63.

Dionysus.

as it resembles the head of that hero in the groups which represent him carrying off the body of Patroclus. The hair of the head, though not long, is in bold and distinct masses, and the beard is short and cut close to the face. This head was found by Mr. Gavin Hamilton in 1771, in the Pantanella at Hadrian's villa. A similar head, found near it, is now in the Vatican. The nose and a small portion of each lip, a part of the lobe of the left ear, and a tuft of hair on the top of the head are modern.

T. 62 is a terminal head of the Indian or bearded Dionysus, in a style imitated from the archaic. A broad diadem surrounds the head, and the hair appears in its natural state. This head was found in 1790, in that part of Hadrian's villa which is supposed to have been the Pinacotheca. The whole of the head is antique except the curls on the left shoulder. **T. 63** is another terminal statue of Dionysus, differing considerably from the preceding, but also imitated from the Archaic. The head is crowned by a broad diadem, nearly concealed by the hair above the forehead, which is turned back over it. Long tresses descend on each side the shoulders, and the hair below the temples on each side is represented in small round curls, carefully disposed in such a manner as to resemble the form of a bunch of grapes. The wedge-like form of the beard, whence Dionysus was called *Sphênopôgôn*, is peculiar. The whole head is in fine preservation and unrestored. It was originally in the collection of Cardinal Albani, and was brought from Rome by Mr. Lyde Browne.

T. 64 is a beautiful terminus of Dionysus, in remarkably fine preservation, representing him crowned with a diadem, the hair falling over the forehead in long unformal, irregular curls, and the beard flowing and natural. This term, which is six feet eight inches high, and with the plinth must originally have been above seven feet high, is quite entire and unrestored. It was found in 1771 at Baiæ, and was brought to England by Dr. Adair. **T. 65**, like the one we have just described, was found at Baiæ in 1771, and brought to England by Dr. Adair. It is, like the three preceding sculptures, a ter-

T. 64. Dionysus.

minal head of Dionysus, crowned by a broad diadem. It differs from all of them in the disposition of the hair, which falls over the forehead, and is very carefully disposed in curls; the beard is also very richly curled, and two spiral locks of hair descend on each side of the neck. This sculpture is quite perfect except a small portion of the back of the head which is lost. It has undergone no restoration.

T. 65. Dionysus.

T. 69. Bacchus and Libera.

T. 69 is a peculiar representation of two terminal heads joined back to back: one is the bearded Bacchus, and the other Libera. The arrangement of the hair is the same in each: three rows of spiral curls fall over the forehead, two larger ones of the same form hang down on each side of the temples, and a long straight lock descends on each side of the breast. Both heads are ornamented with a narrow diadem. This sculpture represents Dionysus under his androgynous type, as partaking of both sexes. It was found near Rome by Mr. Gavin Hamilton. The end of each nose has been restored, but in other respects the heads are entire. There is another small representation of terminal heads of Bacchus and Libera, about seven inches and a half in height, in a case. **No. 7** is a terminal head of Libera, about one foot four inches in height. The hair is divided above the forehead, and forms two large bows on each side of the head. The nose has been restored. There are some other small heads of the same subject. One a small terminal head from the collection of Sir William Hamilton, marked **20**; a second in yellow marble, **No. 21**; a third in red marble, with hollow eye-sockets, **No. 22**; a fourth in reddish yellow marble, with a necklace

of ivy leaves, **No. 23**; and a fifth in white marble, **No. 24**, the breast covered with drapery.

The busts above mentioned express one type of the character of Dionysus—that in which he appears as the God of boundaries: his statues, and, more especially, his bas-reliefs, in which he appears in processions of various kinds with attendant Satyrs and dancing and rejoicing figures, express the Greek conception of his character still more fully. His worship is generally what may be called a worship of nature; it indicates the influence of the natural passions over the intellectual portion of man's nature. Dionysiac forms generally, therefore, represent this natural life, with its effects upon the human mind conceived in different stages, sometimes in nobler, sometimes in less noble forms. Dionysus himself is generally of a stately and majestic form, with a magnificent luxuriance of curling hair, restrained by the mitra, a gently-flowing beard, clear and blooming features, and when draped, wearing garments of an oriental richness in texture. When young, he appears as an Ephebos, the outlines of his form flowing softly into one another, without any prominent muscular development, and bespeaking the half-feminine character of the god, the features of the countenance presenting at the same time a peculiar blending of happy intoxication with a dark and undefined longing, beautifully refined. The mitra round the forehead, and the vine or ivy crown, throwing its shade from above, produce an advantageous effect on the general expression of his countenance; the hair flows down softly and in long ringlets on the shoulders.

T. 78 is a head, formerly in the villa of Pope Sixtus V. called the Villa Montalto, at Rome, covered with the Phrygian or pyramidal hood, and the lower part of the face and neck clothed with drapery. The expression of the face is that of youthfulness, possibly to denote the youthful beauty of both sexes. It has been supposed, therefore, to represent Bacchus with his male and female qualities, under his title of Adonis or Aidoneus. The peculiar head-dress has also been sup-

T. 78. Adonis.

posed to refer to the mystical ceremonies of his festival, which appear to have been of Syrian origin.

It is not easy to separate the legends which refer to the last-mentioned representation from those which attach to Atys, whose presumed bust we shall now describe. Indeed, the head of Atys has been sometimes called that of Adonis, the peculiar cap in which it is attired being common to both these characters. The same head-dress is worn by the Mithraic figures, by Trojans, Amazons, and other personages of a Phrygian or Amazonian origin, and has therefore been called a Phrygian cap. The head of Atys on this sculpture is slightly inclined forward, and a faint sad smile appears to play over the mouth, the eyes have a downward look, and the general expression of the countenance is that of a pensive melancholy. The countenance is rather feminine, which would suit the androgynous character of Atys. The luxuriant locks falling on the shoulders are unusual if not unknown in female statues. Statues of Atys are very rare, except those executed in Roman times, which represent a different Atys from that of Grecian mythology.

T. 80 is the head of an Amazon, as appears from its resemblance to the statue of a wounded Amazon engraved in the Mus. Capit., fol., vol. iii. tab. 46, and supposed to be a copy of a celebrated work of Ctesilaos. The head of the Roman statue is slightly bent forward with an expression of melancholy and pain, resembling that of the present head. On both the hair is similarly arranged, being accurately separated along the top of the head, with the front and side-locks drawn back towards the back of the head, where they are passed beneath the hair, which is turned up behind. The throat, shoulders, and end of the nose are modern. This head was brought from Rome by Mr. Lyde Browne.

There is also a head of a Muse, or of Apollo Musagetes, of very beautiful workmanship, bearing considerable resemblance, in general character, to the faces of the Niobids. The hair, parted along the top of the head, is drawn back on each side and gathered into a knot behind. The head and part of the neck only are antique. This, like the last head, was brought from Rome by Mr. Lyde Browne.

T. 243. Cybele.

T. 243 is a bust called Cybele, and wearing on her head a turreted cap. It is probable that this head is the personification of some town, as this type is of common occurrence on coins from Syria.

Besides the preceding busts which we have thought deserving of a fuller description, are a few more, whose character appears to be mythological; we shall briefly enumerate them here. They are—a bust of a Muse crowned with laurel, and found at Frascati; a bust from a statue of Dionysus; two busts of Bacchantes; a bust of a female Satyr, bequeathed by Mr. Payne Knight; a bust of a laughing Satyr; a head of a boy, apparently a youthful Pan; a bust resembling Sappho; and a bust supposed to be one of the Dioscuri, but more probably of Mercury, discovered near Rome.

III.—Portrait Busts of Greek Personages.

The Museum is not rich in that class which we have ventured to term ideal heads, or representations of celebrated persons, but contains a few specimens which, from accidental circumstances, have obtained an European celebrity. Of these, the best known and probably the most remarkable is **No. 25**, a terminal head of Homer, representing the poet as of advanced age, but with a mild and dignified character. The portrait of Homer has not been preserved to us on coins, but the general resemblance between this bust and a terminus preserved at Naples, and inscribed with the name of the poet, and with three Greek inscriptions in his honour, naturally leads to the conclusion that they are both intended for one and the same person. This bust is elaborately executed, and in general treatment is not unlike the Laocoon. It was found in 1780, among some ruins on the site of the ancient Baiæ.

T. 90 is a bust of Sophocles, the Greek tragedian, in excellent preservation, but by no means remarkable for its artistic beauty. It is probably a copy, in Roman times, from some Greek original. There is a bust of Sophocles in the Vatican, and a medallion in the Farnese Palace, which bear a considerable resemblance to this bust. This marble was found near Genzano, in 1775.

T. 91 is a bust of Pericles, helmeted, and inscribed with his name in Greek characters. The workmanship is good, and it is probably a copy in Roman times from some good Greek original. It exhibits the peculiarity which is said to have been that of Pericles—a remarkably long head, for which reason Plutarch observes that he was usually represented helmeted. This head was found in 1781, about a mile from Tivoli, in the Pianella di Cassio. A repetition of the same head, in a more finished but less ancient style of sculpture, was found in the same excavation. It was helmeted, and bore, besides the name of Pericles, that also of his father Xanthippus, and his designation, as Athenian.

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T. 90. Sophocles.

T. 91. Pericles.

T. 92. Hippocrates.

T. 89. Epicurus.

No. 42 is a terminal head of Periander, the son of Cypselus, tyrant of Corinth. It has been ascribed to this personage, who was called one of the seven wise men of Greece, because, in 1777, another terminal head, bearing a strong resemblance to it and inscribed with his name at full length, was found in the Villa di Cassio, at Tivoli. The head in the Museum was formerly in the palace of Pope Sixtus V., in the Villa Montalto.

T. 89 is a terminal bust of Epicurus, the founder of the Philosophic sect which was known by his name. It is doubtful whether this marble is to be considered as a Greek original or as a Roman copy; but we incline to the latter opinion. The name which has been given to it has been determined by the discovery, in 1742, while the foundation of the Church of St. Mary was being dug, of the heads of Epicurus and his friend Metrodorus, joined back to back, and inscribed with their names in Greek characters. A small bust of Epicurus in bronze, with his name inscribed on it, was subsequently found at Herculaneum. The Museum head probably belonged to a statue. It was found at Rome, in the Villa Casali, near the church of Santa Maria Maggiore, in 1775. **T. 92** is a bust which has been called that of Hippocrates, the celebrated Coan physician, because it has great resemblance to the head which appears upon a coin of Cos, struck in his honour by the people of that island. There has, indeed, been some doubt whether the coin was genuine: the balance of opinion seems, however, to be in its favour. It is now in the French Collection, and in a poor state of preservation, the two first letters only of the name being visible upon it. This bust is considered to be a good specimen of late Greek workmanship. It was found in 1770, near Albano, among some ruins supposed to indicate the site of a villa of Marcus Varro, who, according to Pliny, possessed a large collection of portraits of illustrious men in his library. With this bust was found also another, **No. 44**, an unknown terminal head, crowned with a narrow diadem. It was probably designed to represent one of the Greek poets, and has been, not unnaturally, supposed to be a young head of Homer. There is, however, little similarity between the features of this head and those of other known heads of Homer. The head is entire; the terminus modern.

With these busts may be classified, two heads presented by Col. Leake, and both of genuine Greek workmanship; the one a head of Homer or of Moschion; the other inscribed with the name of the orator Æschines: both were found at Bitolia, the ancient Pelagonia.

A bust of Diogenes, bequeathed by Mr. Payne Knight; **T. 266,** a bust of Demosthenes, with his mouth opened as though about to speak; **T. 244,** a bust of Aratus, found among the ruins of the villa of Marcus Varro; and a bronze head the size of life, supposed to represent some Greek poet. It was brought to England in the beginning of the seventeenth century, for the collection of Thomas, Earl of Arundel, and afterwards passed through the hands of Dr. Mead and the Marquess of Exeter to the British Museum. This bust is in perfect preservation, and is executed in a very fine style.

Bust of Diogenes.

Bust of Demosthenes.

T. 266.

Bust of Aratus.

T. 244.

IV.—Finest Statues of the Roman Period, from Augustus to Hadrian.

The statuary art of Roman times possesses much less artistic interest than in the more purely Greek periods; and the best specimens preserved in the Museums of Europe are without doubt either copies from fine Greek originals or the separate studies of Greek artists resident in Rome, or in other great cities of the empire. As such they have their value in the general history of art, while in many cases they also preserve to us representations of statues and earlier works, which would have otherwise perished and been wholly lost to us.

Of these, the first we shall notice, as undoubtedly a work of the best Roman period, is a repetition of the celebrated Venus of the Capitol, presented by King William IV. in 1834. The goddess appears to be about to enter the bath, her drapery being thrown on a vase which stands by her side; her hair is gathered in a double knot upon her head, and is tied behind her neck, a small portion of it falling upon her shoulders. The height of the figure is about 6 feet 3 inches.

We will take next **T. 16**, another statue of Venus entirely naked, and with her head inclined to the right, and her body slightly bending forwards. The drapery which covered her appears to have been just laid aside, but is kept from falling by being confined between her lower limbs. Her hair is short, and bound round by several narrow fillets; and her feet are shod with sandals. Both arms are modern, and their present position doubtful. They were restored under the superintendence of Mr. Gavin Hamilton, who imagined that the figure anciently held a mirror in the left hand. As there is a slight projection on the right side of the chin, it has been supposed by others that this statue represents Angerona, the goddess of Silence, and that the forefinger of the right hand has been raised to the chin, as if in the attitude of imposing silence. The head was originally broken off, but has been rightly attached to the figure. This statue was found in 1775, in an ancient bath at Ostia. Like the preceding, it therefore probably denotes the preparation of Venus for the bath.

The next we take is a statue, **T. 44**, which has been called a Caryatid, but is more correctly a Canephora. It is a female statue, larger than life, with a modius upon its head. Like the Canephora in the Elgin Room, it has probably been one of the supports of the portico of an ancient building. The drapery, which is very simple,

Venus of the Capitol.

T. 16. Venus.

descends to the feet, and is not fastened round the waist by any zone or girdle. On each side the head, below the modius, is a hole to which some metallic ornament has been attached—perhaps a narrow diadem. The modius itself is decorated with the honeysuckle ornament, and with a row of detached flowers. When we compare this figure with the Canephora of the Elgin Room, we see how much of the simple grandeur of the original type has been lost in the Roman copy. This statue is nearly entire. The lower right arm, left foot, and a small portion of the upper part of the modius have, however, been restored. It was found, with another nearly similar to it, in the reign of Sixtus V., among some ancient ruins in the Villa Strozzi, situated on the Appian road, about a mile and a half beyond the tomb of Cæcilia Metella. It was procured by Mr. Towneley in 1786.

T. 32 is a statue of the Goddess Fortune, with a modius on her head, and a rudder in her right hand, the lower part of which rests on a globe, and her left arm supporting a cornucopiæ filled with corn and fruit of various kinds. The rudder resting on the globe may be regarded as the symbol of the universal dominion of Fortune over the affairs of this world. Fortune was one of the most common of the Deities of ancient Rome, no less than 25 temples having been erected to her in that city. Among the Greeks, though early an object of worship, she does not appear to have been represented in either bronze or marble—at least in the pure Greek times. This statue was found by Mr. Gavin Hamilton, a few miles from Rome.

T. 12* is a very spirited statue of Artemis, in her character of huntress, apparently in the act of following the chase—her drapery, which is flying backward, demonstrating that she is moving rapidly against the wind. By comparing this figure with others still extant, it seems most probable that this statue of Artemis originally represented her holding the bow in the left hand, and with the right hand drawing an arrow from a quiver, which is fastened behind her shoulder. Such is the action of the Artemis formerly in the Villa Pamphili, and now in the Vatican, and of a celebrated statue belonging to the Florentine collection. The place where the quiver was attached is still very perceptible, as well as the holes and the metal whereby it was fastened to the marble.

The whole of the right arm, the left from the elbow downwards—both feet, and a portion of the right leg extending nearly as high as the knee, are modern; and the restorer of the statue has made the figure appear as if it was hurling a spear.

The dress which Artemis wears is that usually appropriated to her

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T. 44.—Canephora.

T. 32. Fortune.

when in her character of huntress. The depth to which the drapery has been cut is remarkable.

This statue was found in 1772, near La Storta, about eight miles from Rome, on the road leading to Florence, on the same spot where a group we shall presently describe, called Bacchus and Ampelus, was discovered.

The next statue we shall notice is a rather short figure of Isis, **T. 11,** wearing in front of her diadem a disk or globe, placed between two serpents, and surmounted with ears of corn. She wears long drapery, which leaves only her feet visible. The name Ceres has sometimes been given to this statue; but as the hands and other parts of similar figures are constantly restored, we cannot rely on this nomenclature. On the genuine Egyptian statues, the objects round the disk on the head are feathers; and it is not improbable that in this figure the same may have been intended, if, indeed, the sculptor has not designedly modified the forms, so as to make the true representation of Isis resemble the usual type of Ceres. From the account of Diodorus, it would seem that in his time the characters of Ceres and Isis were scarcely distinguishable, and this statue itself probably belongs to the time of Hadrian, or a little later, at which period the distinct representations of individual deities were much obliterated. Hadrian appears to have given some countenance to the worship of Isis, which, under the earlier Emperors, had been discouraged.

The neck of this figure has been broken, and the end of the nose restored. It was originally preserved in the Macerani Palace at Rome.

The next statue we shall notice is one of Libera, **T. 22,** or the female Bacchus, crowned with a wreath of ivy. Her hair is parted along the top of her head, and is gathered into a knot behind. A wreath of ivy leaves and berries encircles the head. Her dress is a tunic of fine material, furnished with ample sleeves; and over this is a peplus of stronger texture, doubled at the shoulder, where it is fastened. A belt, passing over the right shoulder and round the left side of the waist, supports this garment, and gives a graceful variety to its folds. At her right foot is a panther; in her left hand a bunch of grapes; and in her right a staff, which rests upon her shoulder. It has been supposed, from the grave composure of this figure, that it is intended to represent Ariadne. This statue has been slightly restored. The nose and both arms are partially modern. The staff over the shoulders was probably originally a thyrsus. It was found by Mr. Gavin Hamilton in 1776, at Roma Vecchia, a few miles from Rome, on the road to Frascati.

T. 12. Artemis.

T. 11.—Isis.

T. 33 is a very elegant statue of Thalia, the Muse of Comedy and of idyllic poetry. Her head is crowned by a chaplet of ivy; she wears sandals, and has her usual attribute, the pedum or pastoral crook. This statue is of the size of life, and is covered by a very ample drapery, of a texture sufficiently fine to allow the beautiful form of the Muse to be visible through it. The symbol in the right hand is modern, as is also the whole of the right arm. This statue was found by Mr. Gavin Hamilton in the year 1776, at Ostia, a few yards from the Venus we have already described.

T. 30 is a statue of a laughing Satyr, partly covered with the nebris, or skin of a hind, the legs of which are tied across his left shoulder. The lower arms, and the legs below the knees, are modern, as is also the upright piece of marble which supports the figure. It is certain that he anciently held a pedum in his left hand, as a portion of the original symbol still remains attached to the upper part of the arm; but it is not equally certain that a syrinx was held in the right hand. The legs are obviously bad restorations, as the muscles of the knees and thighs imply great exertion. This statue formerly belonged to the Macerani family, and was for many years preserved in their palace.

T. 1 is a remarkable group, which has been called that of Dionysus (or Bacchus) and Ampelus. The myth, preserved in Nonnus, describes Ampelus as having been the especial favourite of Dionysus, who was inconsolable when he heard that he had been killed by being thrown from the back of a bull which he had rashly mounted; and states that Atropos, one of the Fates, changed Ampelus immediately after his death into a vine—a tree at that time unknown to Dionysus—to soothe the grief of the God. The figure of Dionysus in this group is youthful, and possesses the roundness of limb and delicacy of contour which characterise female forms. A chaplet of ivy encircles his head, and he is also crowned with a broad diadem, which passes across his forehead. His shoulders are covered with the skin of a leopard or tiger, and he has sandals on his feet. The figure of Ampelus is represented at the period of his transformation into the vine plant, but before the metamorphosis is completed. The lower part of the body appears to have taken root, while the transformation has not proceeded so far as to prevent Ampelus from looking up to Dionysus. At the root of the vine is a panther, apparently intent upon stealing the grapes. Round his neck is a collar, formed of the leaves and fruit of the ivy. A small lizard runs up the stem of the vine.

This beautiful group was found in the year 1772, near La Storta,

T. 22.—Libera.

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T. 33.—Thalia.

T. 3.—Actæon.

about eight miles from Rome, on the road to Florence. The whole of the right arm of Dionysus is modern.

T. 3 represents Actæon attacked by his dogs, the horns of a stag on his forehead indicating that he was just on the point of being metamorphosed. Two of his dogs, Melampus and Ichnobates, are in the act of seizing upon him, and his body is thrown back in an attitude denoting terror. The skin of a lion is over his shoulders, and his right hand uplifted as though to strike his assailants. This group was found by Mr. Gavin Hamilton in the ruins of the villa of Antoninus Pius, near Civita Lavinia, in 1774. Several

ROYAL ASIATIC

T. 30.—Laughing Satyr.

T. 1.—Bacchus and Ampelus.

portions of the group have been restored. The head is antique, but it seems doubtful whether it originally belonged to this statue.

The last groups which we shall describe separately, and at any length, are two, the subjects of which are the same, and the mode of representation but slightly different. They both refer to the sacrifice of a bull by Victory, who, in each case, appears kneeling on the back of the bull, which is prostrate upon the ground. In **T. 5,** Victory appears to be forcing back the head of the animal with her left hand, while with the other she is stabbing the bull near the right horn. It is most likely that this subject refers to some military success, in grateful commemoration of which it was usual to sacrifice a bull. Victory herself performing this ceremony may be con-

T. 5.—Victory Sacrificing a Bull.

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Satyr.

sidered to be a figurative record of the triumphs which generally attended the Roman arms. This group has been frequently repeated in ancient art. Both these marbles were found in 1773 by Mr. Gavin Hamilton, in that part of the Villa of Antoninus Pius, near Lanuvium, which is now called Monte Cagnuolo.

There are many other statues of great interest belonging to this period, which would be well worthy of a separate and fuller description than it is possible to offer within the limits of these pages. We have, however, selected the preceding as those perhaps on the whole the most important; we will now succinctly enumerate the remaining ones, so that those who are desirous of pursuing the method of arrangement we have ventured to propose may do so the more readily. They are as follows:—

A statue of the youthful Dionysus standing, clad in the skin of a panther, found with the statue of Victory slaying the Bull, in the Villa of Antoninus Pius, near Lanuvium.—A statue of a Satyr, which has been restored with doubtful propriety, as that of a person intoxicated; round his head are still remaining the holes whereby a metallic wreath of ivy or vine leaves has formerly been attached.—A terminal statue of a Satyr.—A statue of Pan standing (**T. 25**), and

T. 25.—Pan.

T. 42.—Hermaphrodite.

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T. 14.—Artemis.

Somnus.

holding a pedum in his left hand; his right hand, which has been restored, expresses a mocking gesture common to this day among the lower orders in Italy, but has more probably in ancient times held a syrinx. This statue was purchased by Lord Camden, and presented by him to Mr. Towneley.—A recumbent statue of Pan, wearing the nebris, or goat-skin, and holding the pedum in his left hand. —A terminal statue of an Hermaphrodite (**T. 42**), holding in one hand a bird, and in the other a bunch of grapes, which it is pecking. This statue was found in 1774 in the Lake of Nemi.—A small statue of Artemis (**T. 14**), in the character of the three-fold Hecate, stand-

T. 23.—Sleeping Youth.

ing and holding in her hands a key, a snake, a sword, and other emblems. This statue was dedicated by Ælius Barbarus, an imperial freedman, and originally belonged to the Giustiniani Palace at Rome. —A statue of Artemis, standing; the arms and head of the goddess, as well as the head of a dog at her side, are wanting. This statue was found at Pozzuoli, and was presented to the Museum by W. R. Hamilton, Esq.—No. 51. A statue of a youth in a Phrygian attire, wearing a cidaris, or conical cap on his head, and a tunic, anaxyrides,

Hymen.

chlamys, and shoes; it has been restored as Paris holding the apple and shepherd's crook, but is most likely Atys, one of the attendants on the god Mithra. This statue was found in 1785 on the banks of the Tiber, at a distance of about five miles from the Porta Portese, and was probably in ancient times the ornament of a villa.—A statue of Cupid, or Somnus sleeping in the lion's skin of Hercules, with the

club by his side; a lizard is visible crawling towards him.—**T. 23**, a statue of a sleeping youth, who wears the petasus and chlamys, and has endromides on his feet. It has been conjectured that it represents Hermes, but is more probably Endymion.—A statue of Hymen, the legs being wanting below the knees.—**T. 33**, a Muse wearing the sphendone, and holding a lyre in her hand.—**T. 283**, another figure of a Muse in terra cotta.—Two female draped figures, the head of one (**T. 282**) of which has been restored, and in the other is altogether deficient, and some fragments, consisting of part of a draped female, who is seated in a chair, and was formerly in the collection of the Earl of Belmore.—Another mutilated draped figure of a female.—Another, mutilated and draped, and that of a youth, and two torsos, one apparently that of a naked Apollo, with the arm above the head, and the other a torso, probably of Hermes.

V.—Statues of the late Roman Period.

Of this class the Museum possesses several of considerable interest, deserving separate description. Of these, the first (**T. 37**) we shall notice is a small statue of a Muse seated upon a rock, and playing on the lyre; she is clothed in a talaric tunic, with sleeves reaching almost to her elbows: over it she wears the peplus, one end of which hangs across her shoulder, and, passing over her back, is brought round in front, and covers the lower part of her person. The Muses were frequently represented in ancient art seated upon rocks. Thus the Clio, Euterpe, Thalia, and Terpsichore, in the French collection, are so represented. The head, parts of the arms, and the lyre are restorations. On the plinth is inscribed the word ΕΥΜΟΥΣΙΑ (Eumusia, musical elegance and grace).

The next (**T. 39**) we shall mention is a small statue of Heracles, seated, like the figure last described, upon a rock, which, in this case, is partly covered by a lion's skin. He is represented as of advanced age. The arms are modern; the left rests upon the club; but the right is incorrectly restored; as, agreeably with the universal practice of the representations of this hero, this hand ought either to have rested on the rock, as on the coins of Antiochus II., or should have held a patera, as in the case of the type of Heracles on the coins of Amastris in Paphlagonia.

The next (**T. 9**) is a small statue of Jupiter, with the attributes of Pluto, seated upon a throne, which is furnished with arms and a high back; he is clothed in a tunic, with short sleeves, scarcely reaching to the elbow, over which is an ample peplus, with one end placed upon his left shoulder; his head is diademate, and his feet rest

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T. 37.—Eumusia.

on a footstool; the Cerberus placed on the right of his chair, and the eagle standing on the other side, show that this is a Pantheistic combination of two Deities in one. In the Roman period these blended types were very common. Both the arms of this figure are modern; the left has been properly restored as in the act of holding a spear, a small portion of which is still remaining. The right arm probably

T. 39.—Heracles.

did not originally hold a thunderbolt, but was directed downwards, as was usual in the figures of Jupiter Serapis. The next (**T. 45**) is a Comic Actor, or scenic figure. It is a figure seated on a square plinth, with the face covered by a comic mask, having the features of a Satyr, except the mouth, which is widely open, as though to admit a freer passage of the voice. The right hand rests on the

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T. 6.—Egyptian Tumbler.

edge of the plinth, in order to support the body, and the feet are crossed one over the other. There can be little doubt that this and similar figures represent Davus, or some other popular character on the Roman stage. The legs of this statue from the knees to the ankles, and the fore part of the right arm to the wrist, have been restored. It was found in 1773 in the Villa Fonsega on the Cœlian Hill.

The next statue (T. 6) to which we shall call attention is a very

quaint representation of an Egyptian or Nubian tumbler practising his art on the back of a tame crocodile. Such exhibitions were not uncommon in the public games at Rome under the Emperors. The type of the countenance is that of one of the African races. The nose is compressed, the lips large and projecting, and the hair in rows full of curl. Herodotus speaks of tame crocodiles, which would come at the call of the priests and permit themselves to be handled. Ælian notices them among the animals which are capable of gratitude to man; and Pliny and Strabo make especial mention of the skill of the people of Tentyra in subduing these reptiles. In this group, the head and tail of the crocodile, the right leg, left knee, and left elbow of the tumbler are modern restorations.

We take next two statues representing Fishermen. The First (**T. 46**) wears a conical cap, such as is usually placed upon the head of Ulysses and other sea-faring men. A square-shaped mantle of leather is fastened upon his left shoulder in a knot; a dolphin forming the support of the figure. He is stepping forward, and appears to be bargaining with some customer for the contents of his wallet. The action is spirited, and the general composition as graceful as is consistent with the character and occupation of the person. The arms from below the elbow have undergone restoration, as is also the case with the heel of the right foot and the fore-part of the left. The Second (**T. 47**) is standing near the stump of a tree, on which is placed his wicker basket, containing apparently an eel, two oysters, and some small fish. His only clothing is a short rough tunic, probably composed of the skin of a sheep, with the wool left in short shaggy tufts. The hair of this figure is short, rugged, and crisp; the beard is expressed by thick detached tufts; and the muscular development is remarkably hard, rough, and exaggerated, and well illustrates the description of Pliny, who speaks of the horny flesh of fishermen. The arms, and the legs from the knees downwards, have been restored.

The next (**T. 42**) is a terminal bust of a youth apparently about nine years of age, in the character of Hermes. It is of peculiar shape, having shoulders which are partially covered by a chlamys. On the terminus below the bust are various attributes of Hermes. The head has been broken off and rejoined. This monument was found at Frascati, in 1772. The quadrangular pillar of wood or stone was the usual method of representing Hermes. Such figures were placed, at Athens, before the doors of temples and private houses, at the corners of streets, on the high road, and as landmarks in the country. From the last use they derive their name of *termini*.

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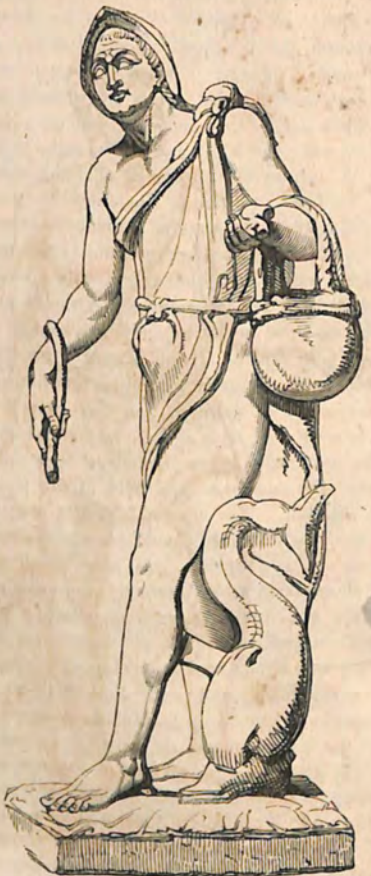

T. 46.—Fisherman.

T. 47.—Fisherman.

OF THE BOMBAY BRANCH OF THE ASIATIC SOCIETY

Mithras.

There are two groups remaining, which seem worthy of particular note as examples of the manner in which the Romans adopted Deities from the Oriental systems of Mythology. They are called Mithras, deriving their name from the Persian word for the Sun. The First represents a young man, who has seized a bull and forced him to the ground. On his head is a Persian cap and tiara, and tunic: above which a cloak, fastened at the shoulder, floats in the air. He presses the bull to the ground with his left knee, and strikes a dagger into his shoulder with his right hand. A dog and serpent raise themselves to lick the blood which trickles from the wound, while a scorpion fastens on the bull beneath. Behind the bull are two small figures, probably priests of Mithras; one holding an inverted torch in his right hand, which the other also has probably carried in an upright position. This sculpture is in very coarse marble, and the workmanship is poor. On the plinth is a dedication to the Solar God Mithras, by Alcimus, a farm-servant of Tiberius Claudius Livianus. The subject of the Second group is similar, and most of the details are the same as in the last; but the workmanship and the marble out of which it is cut are much superior. The figure, too, of the youth who is slaying the bull is

turned full to the spectator; and there are no attendant priests, or inscription on the plinth. This marble was brought from Rome by Charles Standish, Esq., in 1815, and purchased for the Museum in 1826.

VI.—Busts of Roman Emperors, including one Portrait Statue.

The Museum has a fair collection of this class, which has considerable historical interest as offering portraits of men eminent in their day. In Rome itself the likenesses of the Kings and the men of the early Republic may have been originally taken from the wax-figures in the Atrium; which themselves, again, were sometimes purely ideal creations, as in the representations of the early Kings; while some were, probably, derived from the family features of descendants. The earliest authentic busts we know, which present real portraits, seem to be those of Scipio Africanus the Elder. The iconography of the Emperors is very complete, while the busts of the poets and men of learning are preserved in smaller number than among the Greeks. The Herculanean discoveries show us what a host of honorary statues, and in many cases what excellent ones, were erected by the Roman municipia.

In Roman art we find two classes of Imperial portraits, in which the character of the individual and the details of real life are given with the utmost fidelity, as for example, when the Emperor appears with his head veiled as Augur, or wearing the accoutrements of war as Imperator. And, secondly, those which may be called the Ideal Portraits, representing the individual either as a hero or a god.

The figure of Hadrian in the attitude of addressing his army (usually called the Allocutio type) is a good example of the former class. The Emperor is represented wearing the usual military dress, with his right hand raised and his left resting on the Perizonium, or short sword. His cuirass is richly ornamented, and in excellent preservation. On the upper part, near the neck, is the Gorgon's head. His boots are adorned by heads of lions. This statue was purchased from Mr. Millingen in 1821, but it is not known whence he procured it. In attitude and general composition it resembles that of M. Aurelius in the 'Mus. Capitol.,' Tome III. tab. lviii.

The following are the Imperial busts in the collection, arranged in chronological order: A bust of Julius Cæsar, which bears a striking resemblance to the coins which we possess of that illustrious man. A bust of Augustus, formerly in the possession of Mr. Burke. A bust of

OF THE BOMBAY BRANCH OF THE ASIATIC SOCIETY

Hadrian.

Tiberius, also from Mr. Burke's collection. A bust of Nero, brought from Athens by Dr. Askew in 1740, remarkable for the grandeur of the treatment, and probably an example of the contemporary Athenian school of art. A bust of Vitellius. A bust of an Empress, formerly called, according to Mr. Towneley's own arrangement, Messalina; but since, with more probability, assigned to Domitia. A head of Julia, the wife of Titus. A bust of Trajan, with the shoulders and breast uncovered. A bust of Hadrian, clothed in armour, with the paludamentum fastened upon the right shoulder by a round fibula, which is, however, modern; found in the ruins of Hadrian's villa, near Tivoli; and another bust of the same emperor, with the shoulders and breast naked, and larger than life, which was formerly in the collection of Pope Sixtus V., in the Villa Montalto. It may be remarked that both these busts exhibit beard and moustachios. It is said that Hadrian, who first of the Roman emperors adopted the custom of wearing the beard, was induced to do so to hide some natural defects of his countenance. A bust of Sabina, the wife of Hadrian—remarkable for the elaborate manner in which the hair of the head is plaited. The head-dresses and portraits of Plotina, Marciana, Matidia, and Sabina have a great general resemblance; but, on the whole, it is probable that this bust is correctly appropriated to Sabina. A bust of Ælius Cæsar, whom Hadrian in the latter part of his life had intended for his successor, if he had not died about a year before that emperor. Another bust of Ælius, bequeathed by Mr. Payne Knight. A small bust of Antoninus Pius, formerly in the Barberini Palace at Rome, and a good specimen of the minute finish on the busts of the Antonine period. A bust larger than life of white marble, much discoloured, perhaps by fire, and probably that of Faustina the Younger, the wife of Marcus Aurelius. **T. 100,** a colossal bust of Marcus Aurelius (formerly in the Mattei collection), in his official dress as one of the Fratres Arvales, veiled with the prætexta, or sacerdotal

T. 100.— Marcus Aurelius.

robe, and crowned with a wreath of corn, and with the sacred infulæ or fillets which were the appropriate marks of distinction worn by that order of priests. A head of Annia Faustina, the wife of Aurelius, commonly called Faustina the Younger; procured by Mr. Towneley, in 1777, "from a private house at Pozzuolo." A colossal bust of Lucius Verus, formerly in the Mattei collection, clothed in the paludamentum, and exhibiting a magnificent head of hair, of which he is said to have been very vain. A bust of L. Septimius Severus, clothed in the paludamentum, which is fastened upon the right shoulder by a circular fibula. This bust was discovered in 1776 on the Palatine Hill, in the part of the Palace of the Cæsars now occupied by the Villa Magnani. Severus died at York A.D. 211, but was buried at Rome in the Mausoleum of Hadrian, now the Castle of S. Angelo. A bust of Caracalla, draped in the paludamentum, and expressing strongly in the features of his face the savage cruelty of his character: it was found in 1776 in the gardens of the nuns at the Quattro Fontane on the Esquiline Hill. Another and smaller bust of the same emperor. A bust of Gordianus Africanus, commonly called Gordian the Elder, clad in the tunic, toga, and læna, and exhibiting an arrangement of the drapery not uncommon in busts of a late time. A bust, attributed by Mr. Towneley and Mr. Combe to Plautilla, the wife of Caracalla, but we think with better evidence to Otacilia Severa, the wife of Philip the Elder. The correctness of the determination depends on the portraits and style of head-dress preserved upon the coins of these Empresses. In the case of Plautilla, the head-dress and the features differ considerably from those of this bust; while, on the other hand, the head-dress on the bust appears in this exact form on the coins of Sabinia Tranquillina, Otacilia Severa, Herennia Etruscilla, Cornelia Salonina, and Cornelia Supera. This bust is well executed, and in good preservation.

With these busts of known personages may be arranged some other busts, certainly of the Roman Imperial times, which it is not now possible to identify with any known persons. These are,— **T. 106**, a large head, covered with a mass of hair, and wearing a thick moustachio, which is generally supposed to be that of some barbarian chief. It was found in the Forum Trajanum, and has probably formed one of the ornaments of a triumphal arch. It has been conjectured to be Decebalus, the leader of Dacians, Arminius (Hermann), the German chieftain, or his son Thymelicus. This bust is a fine example of the grand monumental style of sculpture of Trajan's time. A bust, with the chlamys fastened by a round fibula over the left shoulder, and bearing an inscription purport-

ing that it was dedicated by L. Æmilius Fortunatus to his best friend. It may represent either the person by whom it was given or some member of the Imperial family. It has considerable resemblance in features to Ælius Verus, and may therefore be intended for him. It was found in 1776 near Genzano. A bust of a young man, erected in his honour by the *Decemviri litibus judicandis*, or Commissioners for judging certain civil actions, as an inscription round the plinth declares, and sometimes attributed to Marcellus, the son of Octavia, Augustus's sister. The character of the workmanship, however, would point to the period of the Antonines for the time of its execution.

T. 106.—Decebalus.

A draped bust of a female, wearing a rich head-dress, and whose name, as appears from an inscription on the plinth, was Olympias. This bust formerly belonged to Mr. Burke. A bust of a female, with her head elegantly bound round by broad fillets, which conceal the greater part of the hair, and bearing some resemblance in treatment to Hygieia, Psyche, and the Muses. This bust was discovered near Genzano in 1784. The heads of two children,—one a female, with the hair curiously arranged in a series of plaits, which converge from all sides towards the back of the head, where they are twisted in a knot. This head was probably executed about the time of Caracalla. It is evidently a portrait, though the name of its prototype cannot now be ascertained. It was brought from Rome in 1785. The other the head of a boy, with two singular locks of hair represented curling over the right ear.

VII.—Sepulchral Monuments.

The Sepulchral Monuments in the Towneley collection form a large and interesting series of subjects; for convenience of reference and classification they may be divided into several different heads, as the following:

1. *Greek Monuments, mostly inscribed.*
2. *Bas-reliefs, chiefly from Sarcophagi.*
3. *Sarcophagi, Etruscan and Roman.*

1. *Greek Monuments, mostly inscribed.*

We may presume that these monuments, for the most part, if not all, executed during the Roman period, have been used in commemoration of Greek personages, the inscriptions on them being in that language. The first we shall notice is a Greek sepulchral or votive bas-relief, surrounded by a deep moulding, the sides being supported by pilasters, representing a father and his two sons, all three dressed in the Roman military dresses, consulting the oracle of

Greek Sepulchral Monument.

Apollo. Their right hands are placed upon their breasts to indicate the Religious awe with which they are impressed. To the right, Apollo appears seated on the cortina or tripod cover, in the act of delivering his response; between him and the Romans stand his mother and sister, Leto and Artemis, the former holding in her left hand the offering which has been made, and which Mr. Combe conjectures to have been frankincense. Beneath these figures is a Greek inscription, containing the vestiges of two verses written in a columnar form, mentioning the name of Apollo, and probably, when perfect, that of the chief figure who makes the offering.

The next is also a Greek Sepulchral Monument, representing a Trophy, on one side of which a warrior is standing, and on the other

Greek Sepulchral Monument.

side a female figure is feeding a serpent, which is entwined round the tree to which the trophy is attached. Behind the warrior is his horse and an attendant, whose head only is visible. Above and below the monument is a Greek inscription, recording the names of several persons who probably had fallen in some battle, with the names of the cities to which they respectively belonged. This piece of sculpture was brought to England by Mr. Topham in 1725, and was presented to the Museum in 1780 by Sir Joseph Banks and Mr. Frazer.

The next is a bas-relief to Exacestes and his wife, representing the former as a young man, seated on a chair without a back, clothed in a tunic and peplus, and his feet on a footstool. His right hand is joined in that of his wife, who is standing in front of him. A little boy leans against the seat of Exacestes, and a little girl holding a box stands near his wife. In the back-ground is a column, on which is a double cornucopiæ, and near it another circular column. Over the bas-relief are two crowns of laurel and a circular plate, recording that the Demus has erected this monument in honour of Exacestes, the son of Androbulus, and his wife. This monument originally belonged to Dr. Mead.

The next is a sepulchral monument of a person named Xanthippus, who is represented as an elderly man, bearded, and seated to the left in a chair. In his right hand he holds a human foot. By his side and in front of him stand two females, the first a child. On the lower cornice of a pediment which is sculptured above the figures, is inscribed, in old Greek characters, the name Xanthippus. As the eyes of the female figures are directed towards the foot, it is likely that the monument is a votive one, for the cure of some wound or injury done to that member. We have no means of determining to whom the monument refers. This monument was formerly in the possession of Dr. Askew.

The next is a sepulchral monument inscribed to Isias, the daughter of Metrodorus, a native of Laodicæa, erected, as it would seem, by the Demus of that town in her honour. It represents a female standing by the side of a tree, and holding a sistrum and situlus, draped to the feet, and wearing over the back of her head what seems to be a veil. Over the bas-relief is the inscription and the word Demus in a laurel wreath. The marble has a triangular termination, common in sepulchral monuments. It came from Smyrna, and was purchased at an auction in London, in 1772, by Mr. Duane and Mr. Tyrwhitt, and presented by them to the Museum.

The next, which also came from Smyrna, and was presented by the same two gentlemen, is in like manner a Greek sepulchral monument.

The bas-relief in front represents two figures; the one to the right seated Democles, the son of Amphilochus, his right hand joined in that of Democles, the son of Democles. Two smaller figures, apparently sons, stand one behind each of the larger figures. Over each of the heads of the latter figures is a crown of laurel, inscribed with the word Demus. Beneath is an epitaph in eight elegiac verses. Montfaucon supposed that this monument was one erected at the public expense to two persons of equal desert; Mr. Tyrwhitt, on the other hand, attributes it to one person, Democles, the son of Democles, and grandson of Amphilochus, by the son of the deceased, together with the wife of either himself or the deceased.

The next is also a Greek sepulchral monument from Smyrna, and presented, likewise, by the same two gentlemen. It is sacred to the memory of Alexander, the son of Alexander, a native of Nicomedia in Bithynia. In front, within a portico, is a bas-relief, representing a funereal feast, with figures, apparently, of Alexander himself, his mother, Philipia, the daughter of Pontianus, and two children. Beneath is an epitaph, declaring that the tomb has been made for the above-mentioned persons, and ordering a fine of 2500 drachmæ to the exchequer, and as many to the state, for whoever deposits any other body in the same tomb.

The next is a marble slab to the memory of Abeita, who is represented sitting, and in front of her a column, on which is a tablet with rolls of paper, and behind her a dog in a fawning attitude. At the bottom is her name in a short inscription.

The next is a fragment of a sepulchral monument to Eperia. It represents a female figure seated, her right hand joined in that of a male figure who is standing before her. Below is an inscription with her name, Eperia, the wife of Demetrius, an Antiochian. The monument appears to have been formerly arched at the top.

The next is a small sepulchral bas-relief, considerably mutilated, and representing a youth nearly naked, with drapery round his waist, seated on a bank or a rock fishing with an angle; a basket or pannier rests on his left knee. An inscription on it states that it was erected to Asilchus, in remembrance by his comrade Agathemotaros. This marble was purchased at the sale of Lord Besborough's marbles in 1801.

The next is a sepulchral monument bearing a bas-relief, and representing a female seated beneath a circular arch, and inscribed to Musis, the daughter of Argæus, a native of Miletus. The monument has the usual triangulated top. It came from Athens, and was presented to the Museum by the Society of Dilettanti, in 1785.

The next is a sepulchral monument to a man who is represented standing draped in the Pallium, with his hand applied to his cheek; above is the name Sotnikus. The next is a bas-relief, terminating in a pediment, of a man reclining on a couch and crowning himself, below which, within a laurel wreath, is the word Demus and the words Lenæus, the son of Artemodorus; below is an inscription in one hexameter and one pentameter verse, recording that he has formerly commanded a fort in which he is now buried. The next is a sepulchral monument bearing the name of Hermodorus, the son of Aristomenes. Below, within a sunken area, stands a male figure, draped, with the exception of the right arm and breast. The height of the figure is two feet three inches.

The next is a sepulchral tablet with a skeleton; below is an inscription in Greek to the following effect—"O! traveller, who shall be able to say on sight of this skeleton whether the ashes it contains were those of Hylas or Thersites?" (*i. e.*, of a handsome or of a deformed person). This monument, which is of a very late period, probably of the third or fourth century, was purchased from the Burioni Villa, near the Salarian Gate, at Rome.

A sepulchral monument representing the Dioscuri standing with an altar between them, within a distyle temple; each holds a spear in his hand. A mutilated bas-relief, supposed to be sepulchral. It represents a male figure clothed in long drapery holding a bunch of grapes, with a cock at his feet. It was presented to the Museum, in 1833, by Dr. Jarvis. A sepulchral monument of a person, the son of Diodorus, who is represented standing with his cloak round his arm, and a slave looking up at him, and holding his cloak and strigil. This monument was in the collection of the Earl of Belmore. A sepulchral tablet, on which are three members of a family, and the tree of the Hesperides; below is an inscription with a valedictory address, in Greek, for a person named Serapion. A sepulchral tablet of Heraclides, the son of Nicostratus, who takes leave of a female member of his family, another standing by. This monument was in the collection of the Earl of Belmore. A sepulchral tablet of Callityche, the daughter of Briculus, on which she is represented spinning, attended by a child. This monument was discovered in Crete, and belonged to Mr. Inwood. A sepulchral tablet, on which is a person of the name of Alexander, with two small figures at his side, standing upon a wreath, in which is an inscription recording that the people and town council had voted him a crown for good conduct. This monument was also found in Crete, and belonged to Mr. Inwood. **No. 31**, the front of a tomb, on which is

a youth named Tryphon, son of Eutychus, standing and holding a cloak and strigil in his right hand and the string of a lecythus in his left. This monument was found at Athens. A sepulchral bas-relief, on which the deceased appears reclining at a banquet; his wife is seated on a chair at the foot of the couch, and two boys or children are at the side of it. A Greek sepulchral tablet, representing a youth holding a lance and attended by his slave, from the Earl of Belmore. A sepulchral tablet, on which is a female seated and draped; and below, the word MOΣ, probably the remains of the word Demus. A sepulchral tablet of Parmo, the daughter of Onasis, and wife of Copias. She is represented standing in a small door or temple, having at her side a child, a calathus, or basket for wool, and a spindle. This monument came originally from Crete, and was part of Mr. Inwood's collection. There are several more sepulchral bas-reliefs, but as no number is attached to them whereby they may be quoted, it is impossible to give a list of them here. There are also a few monuments, probably sepulchral, which are for that reason arranged here: these are, a small circular altar, decorated with bulls' heads and fillets, and inscribed with the names of Sosicles of Cos, and his mother Agathemeris. This monument was formerly in the possession of Colonel Rooke, and was presented by A. E. Impey, Esq., in 1825. The next is a pedestal of calcareous stone on which has apparently been placed a statue of Apollonius, the son of Hermogenes, and father of Peraia, the mother of Socrates. This monument was erected to Apollonius by the same Socrates. There is also a sepulchral urn in shape like the lecythus; on it is Pythoratos and Herophylos, from the collection of Sir Hans Sloane. The second, in a similar shape, and representing a person named Alcidamos taking leave of a person named Hedyle. There is, also, a monument presented by W. R. Hamilton, Esq., consisting of two aged figures on a couch, a boy bringing wine, and a man with a horse, which was procured from Tarentum.

2. *Bas-reliefs, chiefly from Sarcophagi.*

. The Sarcophagi which occur so frequently in all collections containing Roman antiquities, and which are generally of a late period, form a distinct and very interesting class of monuments, if we regard the reliefs which are found upon them, and the subjects to which they refer. The bas-reliefs with which they were generally decorated represent for the most part well-known Greek Myths, such as the story of Niobe; and it is not a little curious to trace out how, in the treatment of these subjects, the great principles of Greek art are

gradually modified, then laid aside, and then forgotten. In these compositions the beautiful types of the early Greek sculpture once more re-appear, but so strained and distorted that we can hardly recognise their original character, and the Heroic Myths are treated with a frigid pathos which has its parallel in Roman literature in the tragedies of Seneca. On the other hand these reliefs, though possessing but little attraction from the beauty of their art, are yet well worthy of attention as examples of Mythography, and afford in many cases our only authority for many compositions of which we have elsewhere only single figures and fragments.

Again, in these scenes from the Divine or Heroic World, as in the representations of Mythic events in ancient Art generally, we are enabled to trace out many curious details of real life, because the Faith of Antiquity always, as far as possible, invested the Gods with the character, motives of action, and external circumstances of Humanity.

The Museum possesses a considerable collection of bas-reliefs from sarcophagi, some of the more remarkable of which we shall now proceed to describe.

The first we shall notice is a rude but very curious representation of Priam supplicating Achilles to deliver to him the body of his

son Hector. Three figures form the group: Achilles in a warrior's dress is seated to the left; by his side is a youth bearing a spear and shield; and in front of him is Priam in a loose dress and Phrygian cap in the attitude of a suppliant. This bas-relief probably formed part of a continuous frieze representing the siege of Troy, like that in the Museum of the Capitol at Rome (Millin, ii. Pl. 150, No. 558).

The next is a very remarkable representation of Dionysus received as a guest by Icarus. The principal figure in the relief is Dionysus

LIBRARY BOMBAY BRANCH ROYAL ASIATIC

Dionysus received as a Guest by Icarus.

clad in flowing robes, with a long beard, and a wreath of flowers round his temples. He leans on a naked Satyr, while another Satyr is occupied in removing his sandals. Icarus is seated near Dionysus on a couch, which is covered by a lion's skin; and near the couch is a tripod, on which is a drinking cup with fruit and cakes; at the foot of the table are two tragic and two comic masks lying on a kind of stool. A group of the attendants of Dionysus form the background. Behind the couch is the palace of Icarus, which a

Hunters Returning from the Boar-hunt.

Satyr is decorating with festoons of flowers. This bas-relief is very interesting from the architectural representation it gives us. The subject on it was a favourite one, and has often been represented by the ancients.

The next is a bas-relief divided into three compartments, containing three distinct subjects. In the upper one the infant Dionysus appears riding on a goat, followed by Silenus, a nymph, and a satyr, and

preceded by a dancing satyr. In the middle division Venus is sitting on a rock jutting out of the sea, waiting with open arms to receive Cupid, who is descending from above with a torch; near these figures are two Tritons, one seizing a marine bull by the horns, the other lying in the water. In the lower division is a company of hunters returning from the boar hunt, and carrying the boar suspended from a pole which is supported by their shoulders. This piece of sculpture belonged to Pope Sixtus the Fifth, and was formerly in the Villa Montalto. As it has been much mutilated, it is not certain to what it formerly belonged; but as we think the workmanship is late, we have classed it with the bas-reliefs from sarcophagi.

The next, a portion of the front of a sarcophagus, is a very curious representation of the discovery of Achilles when concealed among the daughters of Lycomedes, king of Scyros. Achilles and the daughters of Lycomedes are here represented attired in the same manner, in a long tunic and loose peplus, varied in form by the different actions of the wearers. The hero himself, in his haste to seize the shield, has displaced the peplus from his shoulders, and part of it is seen falling from his left arm. The most marked difference between Achilles and the females is seen in the representation of his hair, which hangs down and falls upon his shoulders, while theirs is gracefully bound about their heads. The female who raises her right hand, and who is looking at Achilles, has been supposed to represent Deidameia.

The next represents the punishment of Pan, probably for some offence against the Dionysiac orgies. An aged satyr has raised the offender on his back, and is holding him fast in this position by his two hands, while the younger satyr has seized him by his tail, and is inflicting a severe flagellation with a stout whip. Behind the Divinity is an oak tree, and before him a small altar. This marble, which is very spirited and expressive, has been cut from the end of a sarcophagus, the opposite end and front of which we shall proceed to describe. The opposite end of this sarcophagus contains a representation of Pan in a state of intoxication, or perhaps disabled by the severe flagellation he has just received, borne along on the shoulders of two infant figures, and partially supported by a young satyr. This scene is taking place under the shade of an aged vine, and is one which would necessarily occur at almost every celebration of Bacchanalian orgies. On the cover of another sarcophagus a drunken Pan appears carried off by two Bacchantes, and in front of the same monument is a Pan with his hands bound behind him, led

Discovery of Achilles among the Daughters of Lycomedes.

away by two infant figures, who are, as in this monument, one with, and the other without wings.

The front of the sarcophagus of which we have just described the ends represents a grand Bacchanalian procession, possibly in honour of the marriage of Dionysus and of Ariadne, who appears reclining in a low four-wheeled car drawn by two Centaurs, in company with Dionysus. The Centaurs have a Satyr-like appearance, with long pointed ears; one is playing the lyre, and the other is blowing the double flute. A small Cupid is dancing on their backs. Beyond the Centaur is a female bearing a basket of fruit, and before the equipage is a grotesque representation of Pan holding the syrinx. In front of him are groups, in different attitudes—a Satyr with a wine skin, a Bacchante holding a bunch of grapes, and another pair in the vehement gesture of the Mænades; then a group consisting of Silenus on his ass, and two Satyrs; and, before the ass, a naked Bacchante, and above an aged, bearded, and naked Satyr who is dancing to her music. Behind him is a group, who, from their quiet demeanour, have been supposed to represent spectators of the Bacchanalian revel. Near the end of the scene to the right is an elephant, but this animal has been incorrectly restored, the feet and hind quarters being those of a panther. The bas-relief from the lid of the magnificent sarcophagus we have just described is also preserved in the Museum. It represents a pastoral scene, not apparently allusive to any particular person or circumstance. At one end is seated a young Satyr, before him are flocks of goats, and at the other end is also seated an aged bearded cowherd, probably a Satyr, with a dog seated at his feet; three of his herd are represented in front of him; one grazing, and the other two lying under the shade of some trees.

The next is a very interesting front of a sarcophagus, representing the nine Muses, with their respective attributes, standing under an arcade consisting of five arches, the soffits and spandrels of which are richly ornamented with foliage. The arcade is supported by four spiral fluted columns, and at the extremities by two pilasters. The centre arch is smaller than the others, and has only one Muse in it—all the others are occupied by two. The order in which the Muses stand is probably as follows; but there is considerable difficulty in determining with precision each figure. In the first arch to the left, are Calliope and Clio; in the second, Erato and Melpomene; in the centre, Euterpe; in the next, Thalia and Terpsichore; and in the last, to the right, Urania and Polymnia. This piece of sculpture is in good preservation, but is the production of a

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The Nine Muses.

period when art was rapidly declining, probably towards the latter end of the third century. It was originally preserved in the Villa Montalto, at Rome.

The next is the front of a sarcophagus representing a group of Amazons seated on the ground, each resting upon one hand, which holds the bipennis. In the centre of the composition is a shield, with a bow and quiver, apparently suspended from the wall. On either side are two Amazons, having between them a sort of trophy consisting of helmets and two peltæ, upon which each rests a hand. Each Amazon has her hair plaited along the top of her head, and collected in a knot behind. They are clothed in tunics of scanty dimensions, and wear boots of soft leather, turned back at the top and twisted round the calves like those worn by the riders in the frieze from the Parthenon. This relief was obtained at Camaldoli, near Frascati.

The next is a portion of a sarcophagus, and represents Cupids displaying a portrait. In the centre is a shield or medallion of an elderly man clothed in the toga, supported by two flying Cupids. Towards the extremities of its front are two other winged boys, each of whom is holding a diadem, apparently composed of two strong bands twisted together in the middle, and passed through two beads at the end. Underneath the medallion and its supporters are various Bacchic emblems. In the centre are three masks—of a goat, of Dionysus, and of Silenus—and on one side of these is a lighted torch and recumbent goat, and on the other the sacred cista, partially open, out of which a snake is just emerging and playing with a panther. The bust is probably the portrait of the person who was once interred in the sarcophagus. Each end of the sarcophagus is ornamented with a gryphon seated. This monument was formerly in the Buccini Villa, near the Salarian Gate, at Rome.

The next is a bas-relief from a sarcophagus representing a Marriage. The bride and bridegroom are in the act of joining their hands, and the latter holds in his left hand a scroll, which is probably the marriage contract. Behind and between them appears Juno, in her character of Juno Pronuba, extending her arms over their heads as though in the act of bestowing her benediction. Behind the bridegroom stands a young man as Pronubus, or groomsman, and behind the bride has stood a female figure, the Pronuba, or bridesmaid. Other figures have existed on this slab, but have been effaced and lost. In the Museum at Mantua is a similar representation of the marriage of Lucius Verus with Lucilla, the daughter of Marcus Aurelius. The style and character of the workmanship belong to the times of the Antonines.

A Marriage.

The next is a fragment of a sarcophagus representing Dionysus with a thyrsus in his hand, supported by a satyr, round whose neck he has thrown his right arm. Dionysus appears in a state of inebriation. Both the figures are standing underneath an arch, which is supported on either side by the terminus of a satyr, and the whole is placed within a portico supported by two fluted pilasters of the Ionic order.

The next is a fragment of a sarcophagus found at Rome near the Mausoleum of Augustus, and supposed to represent a Poet and a Muse. It represents two figures, under an arcade supported by obliquely-fluted columns; one of them is the figure of an elderly man seated, holding a scroll in his left hand, the other is a standing female figure supporting a mask in her right hand.

A Poet and a Muse.

The next is one of the four sides of a sarcophagus executed in alto-relievo, brought from Athens, and representing five of the labours of Heracles. In four of them—the capture of the Mænalian stag, the death of Diomedes, the conquest of the Amazon, and the combat with Geryon may be made out. In the fifth, the figure of Heracles himself is all that remains. This marble formerly belonged to Owen Salusbury Brereton, Esq.

We have now mentioned all those sarcophagi which seem to deserve separate notice: besides these, there are a considerable number of bas-reliefs and fragments, all of them, probably, originally portions of sarcophagi. We will briefly enumerate here those which appear to be of most interest. They are, a bas-relief representing an old satyr attempting to strip a nymph of her garments. A small circular bas-relief cut out of a sarcophagus, representing the satyr Comus or Marsyas playing on the double flute. The front of a sarcophagus representing a series of Cupids in the character of Dionysus and his cortége. A bas-relief representing a male and female divinity holding each a cornucopia, and probably Pluto and Eirene —this monument was presented by Sir Joseph Banks, Bart. Mar-

syas tied up to a tree ready to be flayed. A bas-relief from a sarcophagus, on which is a race of four quadrigæ and horses in the Circus, represented as run by Cupids. A bas-relief representing two men filling a wine-vessel, and two others attending a caldron on a fire. A bas-relief of the two Dioscuri standing within a distyle temple: between them is a lighted altar. A bas-relief representing Asclepius (or Æsculapius) reclining on a lectisternium, and holding a patera; the left hand of Hygieia or Salus, who was seated at the left of the couch, still remains; and a serpent rising and eating at the table.

3. *Etruscan and Roman Sepulchral Remains.*

The Museum is not rich in sepulchral remains from the ancient cities of Etruria. There are, however, a few monuments, to which we shall briefly call attention. The Etruscan remains consist of sarcophagi and urns. Of the first, **No. 45** is a curious one in terracotta, discovered in a tomb in Tuscania, the front of which is decorated by two dolphins; on the cover is the recumbent figure of a young woman, with one leg bent under the other; her head, which is decorated with a wreath of roses, rests upon her right arm. There are also four other sarcophagi, discovered in a tomb near the road leading from Tuscania to Tarquinii: their fronts are decorated with sculpture and inscriptions, and on the cover of each is a recumbent statue of the person whose remains were deposited within. One of these, in terracotta, has a recumbent female figure similar to the one described under **No. 45**. The front is marked with two branches of palm.

There are also two other sarcophagi; one found at Tarquinia, decorated with sculptures, representing on three sides the sacrifice of human victims, and on one end a gladiatorial exhibition. Within this sarcophagus were found the bones of the deceased, with his shield and other armour. The other, found at Polemarzo: its cover is in the form of a roof, terminating at the cornice with tiles and masks. Upon the ridge of the roof are, at each end, a sphinx, and in the middle two serpents. All the sides are decorated with sculpture, among which, on the front, are two genii, and on the back a genius and an armed warrior. Of the second class, or urns, **No. 25** is one in baked clay, with a representation of the story of the Hero Echetlus on the front, which is well told in Pausanias, Attic., c. xxxii. It is said that when the Greeks were contending with the Persians at Marathon, a man in dress and appearance like a rustic suddenly appeared in the battle, who, after he had slain

many of the barbarians with a ploughshare, suddenly vanished from the scene; and that when the Athenians inquired of the oracle who this unknown friend was, they were simply bid to worship Echetlus as a Hero. On the cover is a recumbent female figure represented asleep, with her head resting on a pillow. Upon the border of the urn, over the bas-relief, is a short inscription in Etruscan characters, slightly cut into the clay.

No. 24 is a similar urn, with the same story told in the same manner as on the last. The figures on the bas-relief in front retain a considerable portion of their original colour, and the inscription has been more strongly marked with red paint. **No. 34** is a cinerary urn in baked clay, like the two preceding. The bas-relief in front represents the single combat between the two brothers Eteocles and Polynices. The two female figures, who are standing near the combatants, are Furies. An Etruscan inscription is painted in red letters on the upper part of this urn; on the cover is a recumbent female figure. Both the last described urns were originally in the collection of Sir William Hamilton.

The most interesting account of the ancient sepulchres of Etruria is that of Mrs. Hamilton Gray, who made a tour through this part of Italy in 1839, and has published an account of her visit to Veii, Tarquinia, Vulci, Tuscania, and Cære, or Agylla. (See Mrs. Hamilton Gray's 'Tour to the Sepulchres of Etruria,' Lond. 1841.)

There is a large collection of Roman sepulchral antiquities, consisting of urns, ollæ, sarcophagi, and monumental inscriptions, for the exhibition of which a room is now under the process of construction.

VIII.—Roman Altars.

Among the altars of Roman workmanship we shall notice first a very curious one, ornamented with figures imitative of Egyptian subjects, and having some reference to the worship of Isis. In front is a figure kneeling on both knees, having the claft upon the head and the shenti round the loins, a collar round her neck, and a bracelet on the upper part of the right arm. With both hands is held a small rectangular naos, or sacred cista, in which are two birds. On either side of the kneeling figure is an Ibis. On the left side of the altar is the bull Apis, walking; on the right two men, probably of the sacerdotal order, one reading from a roll of papyrus, and the other bearing a torch. On the back of the altar is a representation of Spring under the form of a youth, crowning himself with a wreath of roses, of which flowers a basket stands by

his side. This work is probably as late as the times of the Antonines, and was formerly in the Odeschalchi Museum.

The next is an altar of Roman work, also representing Egyptian figures, and resembling the one first described in its general character. In front is a similar kneeling figure, and on one side of him a candelabrum in form resembling a plant; over which is a human figure issuing from a ram's horn or shell. On the other side of the kneeling figure is a tripod table, on which is a vase containing a plant, over which is the Egyptian symbol of the globe and serpent. On the left side of the altar is the bull Apis walking, and on the right side Harpocrates with a cornucopiæ in his hand, standing in a car drawn by two hippopotami. On the back of the altar is a representation of Autumn, under the form of a youth holding some ears of corn in his right hand and a sickle in his left. A basket or tub stands at his right side, holding ears of corn. A similar altar was in the Odeschalchi Museum, and has been engraven by Bartoli.

The next is a votive altar from C. Tullius Hesper and Tullia Restituta, who was probably his wife, to Bona Dea Anneanensis. On the left side of the altar is a præfericulum, or ewer, containing the wine for a libation; and on the right a patera, or bowl, into which the wine was poured before it was thrown on the altar. This altar was found on the banks of the river Anio. The inscription has been published by Orelli. The guardian Goddess whom the Romans designated as Bona Dea is described as the sister, wife, or daughter of Faunus. She was worshipped at Rome from the earliest times as a chaste and prophetic Divinity; and her worship was so exclusively confined to women, that men were not allowed even to know her name.

The next is a votive altar to Silvanus by Callistus, the farm servant of Caius Cælius Heliodorus. The figure of Sylvanus appears on the bas-relief nearly naked: in his right hand is a sickle, and in his left, in the fold of his mantle, a collection of fruits. A vessel for libations, with a lamb beneath, ornaments one of the sides of the altar; and on the other are a patera and hog. It was customary, as we know from Juvenal, to sacrifice hogs to this rustic Deity. A votive altar to the same Divinity was found in 1750, near Stanhope, in the county of Durham. It was dedicated by C. Tetius Victorius Micianus, in gratitude for the capture by him of a boar which had been sought in vain by other hunters.

The next is a small rectangular altar, dedicated by Aurelius Thimoteus to Diana. The front bears the dedication; the three other sides are decorated with mystical sculptures.

The next is the front of a votive altar, with an inscription for the safe return of Septimus Severus and his family from some expedition. The portions of the inscription which bore the name of Geta have been erased, agreeably to the order of his brother Caracalla. Besides these are some altars which bear no inscription from which we can determine to whom they are certainly to be referred. The first is an altar which has probably, from the symbols on it, been dedicated to Apollo. In front is a festoon or wreath of laurel leaves and berries, suspended from the corners of the cornice. Upon it stands a raven with a berry in its mouth, and on each side of the altar is a laurel tree. The next is an altar, in front of which are two birds, probably doves, drinking; above them a thick festoon or garland of laurel-leaves, suspended by long and broad fillets from two skulls of bulls, between which is a large floral ornament.

The next is a votive altar to Dionysus; on the front of which is Silenus riding on a panther. In his left hand he grasps a thyrsus, and with his right he supports him, being in a state of intoxication, by holding the tail of a panther. Above him are a pair of cymbals. On one side of the altar is a præfericulum, and on the other a patera. This monument formerly belonged to Piranesi, from whom it was purchased in 1771.

The next is an altar of a square form, ornamented with sphinxes at the upper and lower corners, and with bas-reliefs representing Apollo holding a lyre at a table, on which are a raven, tripod, and three rolls of manuscripts. On the other side is a sacrifice of a ram, and a female holding a torch and feeding a deer. This monument was presented by Sir William Hamilton in 1779.—A square altar or cippus decorated with festoons; an ibis destroying a serpent; jug and patera, and heads of Jupiter Ammon. This monument was formerly in the Villa Buccino, at Rome.—The bas-relief portion of a small cippus or altar, representing Dionysus leaning on Ariadne's shoulders while she plays the lyre.—A small cippus or altar, decorated with rams' heads, festoons, birds, insects, and human heads. —And a few more objects of a similar nature, which we do not think require particularizing.

IX.—Miscellaneous Bas-reliefs, &c., Architectural and Decorative.

Besides the objects above classed and enumerated, there are a large collection which do not readily fall under the heads we have already mentioned, and which, perhaps, it may be most simple to group under the one heading of Miscellaneous. Many of them are

No. 7.

subjects from domestic life, and some may probably be nothing more than portions of architectural decorations. Of these, we will notice first,—

No. 7, a vase of an extremely elegant oval form, with two upright handles, ornamented all round with Bacchanalian figures, which are executed in a style of great excellence. The subject seems to be the celebration of the Dionysiac orgies by a number of persons who imitate the dresses and characters of Satyrs and male and female Bacchantes. One figure, which may be intended for Dionysus himself, carries a thyrsus in his right hand, and wears the skin of a panther. A Satyr carries an amphora of wine, and the female Bacchantes are dressed in thin transparent drapery, which floats in the air,—one of them with her hair dishevelled, holding a knife, and another the hind limbs of a kid. The male Bacchantes are represented of different ages. This vase was found at Monte Cagnuolo, near the ancient Lanuvium, on the site of the villa of Antoninus Pius.

No. 9 is another vase, the subject of which is Bacchanalian. It is of an oval form, has two upright double handles, which spring from the necks of swans, and four figures in relief on its body, all of whom are joining the wild and irregular dance of Dionysus. The first is a female Bacchante, holding a thyrsus in her right hand; the second, a young Satyr playing on the cymbals; the third, an aged Satyr bearing a vase upon his head; and the fourth is another young Satyr, playing upon the tibia or double pipe. A considerable portion of this vase has been restored. The next is a figure of the Sphinx, the head being that of a female with a mild and pleasing expression of countenance, the hair parted in front and arranged at the side in wavy masses, and collected in a knot behind. The form of the body bears some resemblance to a greyhound, but the claws are longer and sharper, and the tail that of a lion. Large expanded wings issue from the fore part of the shoulder-blade, and the breast, which is animal and not human, is furnished with feathers. There cannot be much doubt that it must once have formed the base of a magnificent candelabrum, to which it was attached by the strong square projection from the back, concealed within the wings. This sphinx is in exactly the same attitude as on some of the gold coins of Augustus. It was found by Mr. Gavin Hamilton in the ruins of the villa of Antoninus Pius, near the ancient Lanuvium.

No. 5 is a very beautiful candelabrum, which has, however, been considerably restored. The upper part was found in the ruins of the villa of Antoninus Pius. The three figures on the pedestal have belonged to a candelabrum of a similar kind. One of these figures

No. 9.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

No. 9.

appears to have been part of a group, which represented Victory pouring out a libation to Apollo Musagetes, a subject we have already noticed. Of the remaining figures, one represents an old Satyr carrying a goat's skin, filled with wine, on his shoulder, and making use of a pedum as a walking-stick; the other represents a female Bacchante, who is distinguished for the wildness of her gestures; her head is thrown back, her hair dishevelled, and she holds a human head in one hand while she brandishes a sword in the other. She is probably meant for Agave, the priestess of Dionysus, with the head of her son Pentheus, the king of Thebes.

No. 6 is the triangular base of another candelabrum, on the sides of which are three winged boys, each holding a part of the armour of Mars, namely, his sword, his helmet, and his shield. The upper angles terminate in the head of a ram, and the lower angles with the fore part of a sphinx; underneath the winged boys is a broad border of arabesque ornaments. Three other pedestals, similar to the present one with the exception of a slight variation in the arabesque ornaments, are extant in different collections, one in the Gallery at Florence, another in the Picchini Palace at Rome, and the third in the Louvre at Paris, originally in the Library of St. Mark's at Venice. The workmanship of this vase is good, and there has been but little restoration.

No. 2 is a bas-relief of a candelabrum standing on a triangular base, supported by three feet resembling those of a lion; the sides ornamented in the arabesque style with the branches of a plant, and the angles at the top formed of the heads of rams. The lighted lamp is placed upon the top of the stem, and the sacred ribands show the manner in which candelabra were used in the temples upon religious occasions. This bas-relief has probably been one of the ornaments of a temple. In the portico of the Pantheon at Rome there is a bas-relief, in which two candelabra, very similar to the one we are describing, are represented; they each support lighted lamps of nearly the same form.

There is also another monument, which is the base of a similar candelabrum, supported by three lions' claws; at the sides of it are the gryphon, the crow and laurel, fillet and tripod, emblems of the Hyperborean Apollo. This monument was purchased in a palace in the Strada Condotto at Rome.

No. 56 is a triangular base of a small candelabra, the sides richly ornamented. On each side is a festoon, or garland of fruit and flowers, suspended from two studs by broad long fillets. Underneath the festoon, on one side, is a stork between two olive branches, from which it is pecking the fruit; on another side are some arabesque or-

No. 5.

No. 6.

naments, composed of foliage and flowers; and on the third side are also arabesque ornaments of a similar character, in the centre of which is a vase.

No. 3 is one of the feet or supports of a tripod table. The upper part exhibits a lion's head rising out of foliage; the lower part, which has been restored, represents the leg of that animal. It was a common ancient practice to make the legs of tables in imitation of the legs of animals; when this was done it was usual, to obviate the

ill effects arising from the close union of incongruous parts, to place foliage between them. An analogous practice may be observed in the representations of Pan, where a thick bunch of hair is always placed at the junction of the human thighs to goat's legs.

No. 49 is the leg of a similar table, in shape of the head of a panther rising out of foliage.

No. 15.

No. 50 is the foro, or support of an ancient table, in shape of the head and foot of a lion or panther, in red porphyry. It was found, in 1772, at a depth of twenty-five feet in the Forum, under the Palatine Hill. **No. 13** is a fragment of a support of a table or tripod, representing a lion with the horns of a goat. Underneath the head is a circle of leaves. The head, though it bears the character of a lion, is most probably that of a griffin, which fabulous animal was generally represented under the combined forms of the lion and the eagle; thus it had the body, legs, and tail of the latter, with the head and wings of the former. This head, which is executed with considerable spirit, was found, in the year 1769, by Mr. Gavin Hamilton in the Pantanella, within the grounds of Hadrian's villa, near Tivoli.

No. 15 is part of one of the supports of an ancient table. It consists of a double volute of very elegant form. The circumvolutions of the upper and lower parts turn in contrary directions. The lower volute serves as a basis or pedestal to a figure of Victory, which fills up the intervening space in a light and beautiful manner.

It was discovered near Frascati: the head and left fore arm of the Victory are modern.

No. 10 is a beautifully-carved, upright, cylindrical fountain, enriched with different kinds of foliage. It is divided into three parts, each division emanating from a number of broad leaves, which form a kind of calyx. The first or lower division contains branches of the olive-tree, the second branches of ivy, the third and upper the leaves and flowers of a plant which has not been identified. The water appears to have been conveyed through a perforation in the back part of the column, and to have issued from the mouth of a serpent, which is entwined round the middle division of the monument, and into which a leaden pipe was introduced, a portion of which still remains. This curious monument was found by Nicolo la Picola in 1776, near the road between Tivoli and Prænestе.

Nos. 38 and **40** are two small circular pateræ, which have been supposed to be votive, engraven on both sides. On **No. 38**, on one side of it, and encircled by a wreath of ivy, is an eagle securing a hare with its talons, and on the other side Cupid sacrificing to Priapus, the god of Lampsacus. Cupid bears in one hand a lighted torch, and in the other a patera filled with offerings; before him is a lighted altar. **No. 40** has on each side a head of Pan, in one case seen in front, encircled by a wreath of oak-leaves and acorns, in the other case in profile, crowned with ivy and placed on a pile of stones in front of a lighted altar: between the head and the altar is a branch of ivy.

No. 10 is a bas relief representing a festoon of vine branches supported by skulls of bulls. In the centre, above the festoon, is a mask of a laughing Satyr crowned with ivy. The curved form of this beautiful piece of sculpture shows that it has been used as a decoration in the inside of a circular building, probably dedicated to Dionysus: the moulding which surrounds it is composed of ivy leaves.

No. 14 is a bas relief representing an arabesque ornament, consisting of two stems of a plant, growing from the same root, and curling in opposite directions. Underneath the plant, and on different parts of the branches, are several nests of birds, one of which, perched on a flowering stem in the centre, is in the act of catching an insect; the others appear to be pecking at the plant itself. In two corners of the marble are shells, from one of which a snail is issuing. Like the last described, the concave form of this marble renders it probable that it has been used as a decoration on the outside of a circular building.

Besides these miscellaneous objects which have just been described somewhat more fully, are several others which it is worth while to allude to. As, however, no running numbers have as yet been attached to them, we can only mention them as existing in the collection. The principal of these are, a small fountain ornamented with bas reliefs of Satyrs and Pans. Two lions' heads, in very high and salient relief, probably part of an ancient sarcophagus. A magnificent marble tazza of very large dimensions, its height being 4 feet 3½ inches, and its diameter 3 feet 7 inches. It stands on a single stem, and has handles very curiously formed of swans' necks and heads gracefully intertwined: it was brought to England in 1825, and presented to the Museum by Lord Western in 1839. An oblong basin of granite, similar to such as were used in the temples to contain the water necessary for the purification of those who sought admittance to the sacrifices. A cistern of green basalt originally used for a bath, beneath which are two rings, having in the centre an ivy leaf. A sun-dial constructed in the shape of a chair. A small tablet, on which is rudely blocked out a figure of the Syrian divinity Astarte, with two lines of Phœnician writing. A group of two dogs, found on the Monte Cagnuolo in 1774. A swan in red Egyptian marble, found in a vineyard adjoining the Villa Pinciana. An eagle found at Rome. Another small figure of an eagle, and the head of a goat. There are also two glazed cases containing a number of small fragments of statues and statuettes, some of them of beautiful workmanship and in excellent preservation.

ASSYRIAN ANTIQUITIES.

NIMRÚD SCULPTURES.

Before we proceed to give an account of the Antiquities deposited in the Nimrúd Room, we must state concisely what excavations have been made in ancient Assyria and Babylonia. The first great commencement in the investigations of those districts was made by Mr. Rich, who, during the time that he filled the office of Resident at Baghdád, undertook more than one journey to what were called the Ruins of Babylon, near the modern town of Hillah, on the Euphrates, and made several excavations into the ancient mounds still existing on the Eastern bank of that river. The results of his inquiries did not, however, lead to many important results; and beyond the examination of the Birs-i-Nimrúd, which was then supposed to be the ruins of the Tower of Babel, little was effected towards arriving at any knowledge of the ancient state of the country. Mr. Rich, indeed, procured thence a black stone, now in the Museum, which was covered with Cuneiform characters, and surmounted by rude representations of astronomical symbols, but sadly imperfect, together with a considerable number of unbaked bricks. On the presumed site of ancient Nineveh, near Mosul, Mr. Rich also made some, though slight, excavations, and obtained a few inscribed stones, which have been lately published by the Museum, with other Cuneiform inscriptions. Till within the last four years, "a case scarcely three feet square enclosed," as Mr. Layard has justly remarked, "all that remained, not only of the great city Nineveh, but of Babylon itself!"

Nor were other European collections much more rich. Mr. Layard adds with truth, "Other museums in Europe contained a few cylinders and gems which came from Assyria and Babylonia, but they were not

classified, nor could it be determined to what epoch they belonged. Of Assyrian art nothing was known even by analogy."

In 1843, however, a new æra arose; M. Botta having, in the spring of that year, been appointed the French Consul at Mosul, and having set to work, almost immediately after his arrival there, to examine the antiquities in the neighbourhood. In his first attempts on the mound of Koyunjik, near Mosul, he was not, indeed, very successful; but, shortly afterwards, he was induced to make further excavations in another mound called Khorsabád, about sixteen miles N.E. of Mosul, and the splendid collection of Assyrian Antiquities in the Louvre, at Paris, is the result of his two years' labour. In 1845, Mr. Layard commenced his works on the mounds of Nimrúd, and was rewarded by the discovery of even finer remains than those which M. Botta had exhumed. The whole of Mr. Layard's discoveries are, or will be, preserved in the British Museum, and will form a national collection unsurpassed even by that of Paris. It is right to add, that the same liberal hand which has procured for the public the remains of the Mausoleum at Halicarnassus, and which has been always ready for the furtherance of every object by which the reputation of England could be advanced in the East, was the first to assist Mr. Layard in his discoveries at Nimrúd. But for the personal liberality of Sir Stratford Canning, who advanced from his own purse the first funds in aid of Mr. Layard's excavations, and subsequently presented the sculptures so discovered to the British nation, it is almost certain that much less would have been done, and many interesting objects now the property of the nation would either not have been excavated, or would have passed into other hands.

It is not easy to arrange the description of the Assyrian sculptures now in the Museum so that the spectator may view them in succession as they were originally placed in the Assyrian edifices, as several of the slabs which Mr. Layard has found are not yet in England, and no running number can yet be placed upon them. We propose, therefore, to describe very briefly the separate slabs, noting, especially, a few of the more remarkable; and grouping them, as far as possible, according to their presumed relative date, and according as Mr. Layard states that they were found in the N.W., S.W., or Centre edifices in the mound at Nimrúd. At the same time it must be borne in mind, that it is not necessarily to be inferred that because a monument was found in either the Centre or the S.W. palace, therefore it was not older than the construction of those edifices. Mr. Layard shows that many of the slabs which had adorned the N.W. and oldest palace had been removed by subsequent Kings to decorate

later palaces. We intend simply to indicate in what part of the mound Mr. Layard himself says that he found the several pieces of sculpture we have to describe.

It is as well, also, briefly to mention, before we proceed to the sculptures themselves, the form and fashion of Assyrian buildings, that our readers may have a clearer idea of the character of the structures which these monuments once adorned. Mr. Layard has given a very clear account of the mode of building adopted by the ancient people, and of the course to be pursued in excavating their ruins. "The Assyrians," says he, "when about to build a palace or public edifice, appear to have first constructed a platform or solid mass of sun-dried bricks, about thirty or forty feet above the level of the plain. Upon it they raised the monument. When the building was destroyed, its ruins, already half-buried by the falling-in of the upper walls and roof, remained of course on the platform, and were, in process of time, completely covered up by the dust and sand carried about by the hot winds of summer. Consequently, in digging for its remains, the first step is to reach the platform of sun-dried bricks. When this is discovered, the trenches must be opened to the level of it, and not deeper; they should be continued in opposite directions, care being taken to keep along the platform. By these means, if there be any ruins, they must necessarily be discovered, supposing the trenches to be long enough, for the chambers of the Assyrian edifices are generally narrow, and their walls or the slabs which cased them, if fallen, must sooner or later be reached."

The Assyrian sculptures, in the Nimrúd Room, may be divided into—

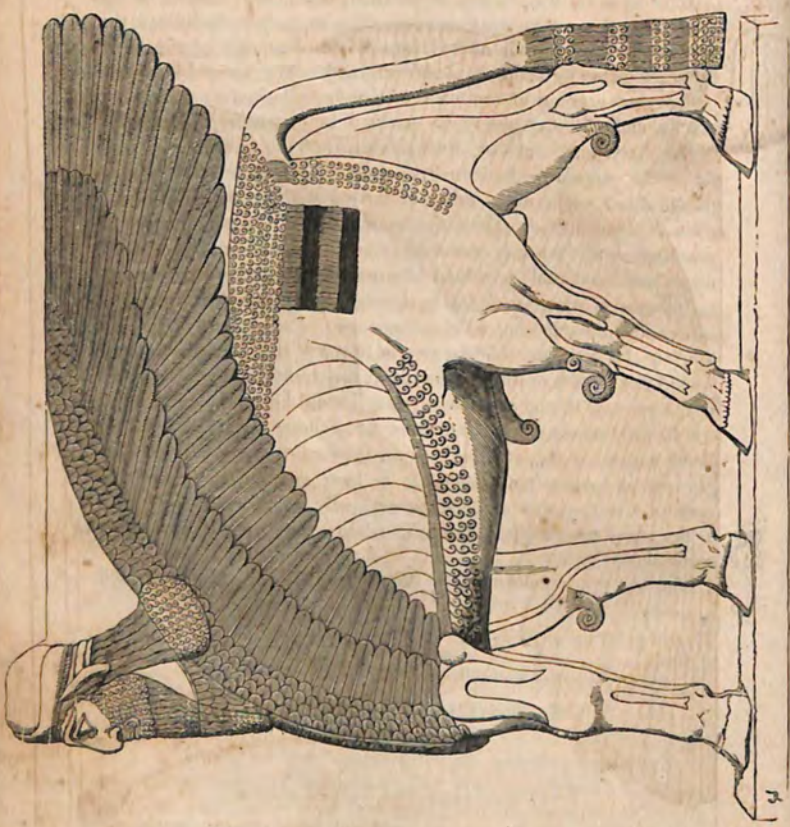
I.—Those from the N.W. Palace.

II.—Those from the Centre Palace.

III.—Those from the S.W. Palace.

I.—Those from the N.W. Palace.

They belong to two classes—*alti* and *bassi-rilievi*. Of these, the Museum possesses but few of the class of *alti-rilievi;* the only specimens which have yet come to England being the Bull and the Lion; themselves, perhaps, the finest specimens of Assyrian workmanship which have yet been discovered. They are both nearly of the same size, the bull being rather the largest, and about



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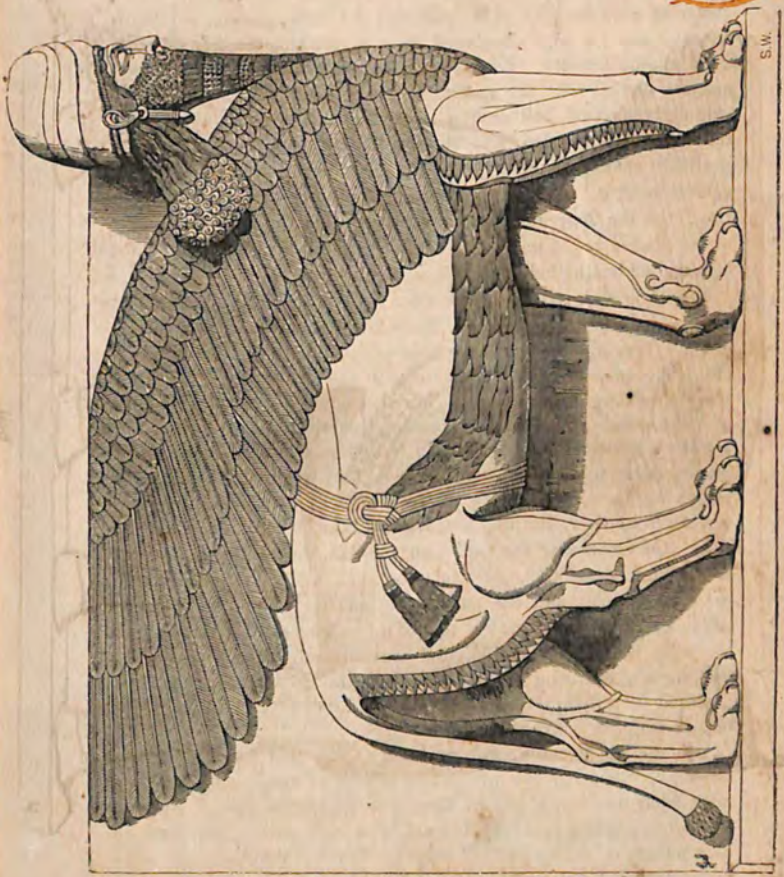


Lion.

ten feet and a half square, and have considerable resemblance the one to the other in their general treatment. The lion is, we think, the most striking of the two, and in the finest style of Assyrian workmanship. The body and the limbs are well executed, and the muscles well developed, so as to produce the idea of great strength and activity. Large expanded wings rise from each chest, and are carried over the entire length of the figure, and a girdle singularly knotted, and ending in tassels, encircles the loins. The human head is bearded, and surmounted by a conical cap, which is perfectly smooth at the top, but has three horns on the outside on each side of it. The ear appears outside the cap, wearing an ear-ring, and the long hair falls down from under it upon the wings, and is plaited at the end. On the flat part of the slab, between the legs and under the belly, is a Cuneiform inscription.

It will be observed that this curious sculpture is furnished with five legs, an arrangement which M. Botta found prevailing also at Khorsabád. It is supposed to have been adopted in order that the spectators, whether approaching the room at the entrance of which they stood or coming out of it, might, in either case, have a complete view of the animals. If they were proceeding from the chamber, they would see the head and fore part in full; if, on the other hand, they were passing alongside the lion and the bull, they would see that portion which was in relief. Hence the two fore legs were placed together for the front view, and the four legs in their natural order for the side. On comparing the bull with the lion, though there are great similarities, some differences may be remarked; for instance, the ear is not human, and has no ear-ring, and there is no band round the loins; the representation, too, of the hair on the back and under his belly is curious, fanciful, and conventional. These two great sculptures are among the latest arrivals in England, having been detained for a long time at Basrah, from a difficulty in finding ships large enough to convey them.

It is not yet possible, and we hardly think that for this purpose the interpretation of the inscriptions will be of much avail, to determine what was the object of these two representations of animals. Mr. Layard has however conjectured, with some reason, that they are incarnations of the idea of the Supreme Power. "What more noble forms," says he, "could have ushered the people into the Temple of their Gods? What more sublime images could have been borrowed from nature by men who sought, unaided by the light of revealed religion, to embody their conceptions of the wisdom, power, and ubiquity of a Supreme Being? They could find no better type of

intellect and knowledge than the head of the man; of strength, than the body of the lion; of ubiquity, than the wings of a bird." On the other hand, however, it is very doubtful whether there are any representations of the Deity except the Feroher, which we shall notice hereafter.

The *bassi-rilievi* may be divided into two classes—those which are small and do not exceed three feet six inches in height, and which were arranged originally in double rows along the walls of the building with a line of inscriptions between them; and those which are above seven feet in height, and were arranged as single slabs: of these larger slabs, fifteen are now in the Museum. It seems hardly necessary to describe them individually at any length: we shall, however, indicate their several subjects, omitting the largest slab, which contains a group of four figures standing two and two on each side of what has been called the Sacred Tree, as this one will, from its subject, be more conveniently classed with the smaller slabs which contain similar subjects. The large slabs are as follows:—

The *first*, the King standing to left, with his right hand resting upon the upper part of his staff, and his left on his sword-hilt; a beautiful and admirably-preserved specimen of the earliest Assyrian workmanship. The *second*, the King standing to left, and holding a bowl on the tips of his right-hand fingers, with an attendant eunuch facing him, who holds a flyflapper and a bent bow. The bow and the sandals of the figures exhibit traces of red and black colours. The *third*, the King and an eunuch standing facing different ways. The *fourth*, the King and a winged figure standing to right on the slab, in marvellous preservation, the finest lines traced upon the drapery being apparent on looking closely into it. The *fifth*, the *sixth*, and *seventh*, which were three consecutive slabs in the building itself, with one subject of the King seated to left attended by an eunuch who stands behind with a bent bow and flyflapper, opposite to another eunuch holding the flyflapper and a bowl with a curious handle, and a winged figure with fir-cone and basket, and another eunuch with bow, and a winged figure on slab No. 7. The *eighth*, a very curious slab containing two figures with monkeys—probably, as the same subjects appear on the Obelisk from the Central Palace, the tribute of some nation: the dress of these figures differs considerably from that which appears to have been the usual Assyrian type. The *ninth* and *tenth*, two standing figures, which it has been customary to call Nisroch, though Colonel Rawlinson believes, and we think rightly, that they cannot be identified with that Scriptural deity. There is indeed little ground

Nisroch.

for Mr. Layard's supposition that the word Nisroch means "eagle-headed:" the word is probably connected with and derived from the same root as Assarac, the name of the chief Assyrian Deity. The *eleventh* and *twelfth*, two winged figures, bearing in their arms, respectively, a fallow-deer and goat, and not improbably proceeding to a sacrifice of those animals. The *thirteenth*, a winged figure with fir-cone and basket, facing the left; and the *fourteenth*, a figure differing from all the others in the collection, in that it has four wings,

and has been supposed to represent, from certain peculiarities of dress and form, a *female* deity.

The small *bassi-rilievi*, like the large ones we have just described, may be perhaps conveniently arranged under certain heads, according to the subjects represented on them; because, though eventually they will be placed according to the order in which they were found in the ruins, they do not at present admit of such an arrangement, while it is at the same time quite impossible to reconstruct the ancient palace from the materials as yet in England, so as to give any intelligible or satisfactory view of it.

The heads of arrangement we propose are as follows:—

1. *Sacred Subjects.*
2. *Battle Scenes.*
3. *Scenes representing a Treaty or Submission.*
4. *Hunting Scenes.*
5. *Miscellaneous Slabs and Fragments.*

At the end of the description of the sculptures we shall briefly notice the inscriptions.

1. *Sacred Subjects.*

There are four slabs which have been generally supposed to refer to acts of Worship, in each of which a peculiar-shaped tree, which has been supposed to be a Honeysuckle, is represented. The most remarkable of these is the large slab which, as we stated above, we have omitted from our list of the large slabs. On this, which is the most extensive slab in the collection, two Kings appear, attended each by a winged figure, and standing opposite to each other with this honeysuckle plant between them, over which is the object commonly called a Feroher, or attendant spirit, which frequently is found on these marbles over or near the King, as in the later works at Persepolis. The Kings each carry in their hands a club with a tassel at one end and a knob at the other. The three other Sacred slabs contain, respectively, the first, two standing and the second two kneeling

A Feroher.

winged figures, in each case facing each other, with the Sacred tree, as on the large slab, between them: the third slab has a representation of two of the so-called Nisrochs standing in the same position with regard to the Sacred tree. Mr. Layard considers that the only object of adoration in the earliest Sculptures is this Winged Figure in the Circle, which is invariably found over or near the Royal person. He observes that this symbol is placed over him when in battle and on his triumphal return, and that it is never seen above any person of inferior rank to the King, but appears to watch especially over the Monarch. When over the King in battle, it shoots against the enemies of the Assyrians an arrow which has a head in the shape of a trident; when presiding over a triumph, its action resembles that of the King, the right hand being elevated and the left holding the unbent bow; when over a Religious ceremony, it carries a ring, or raises the extended right hand. The emblem did not always preserve the form of the winged figure in a circle, but sometimes assumed that of a winged globe, wheel, or dish, either plain or ornamented

A Feroher.

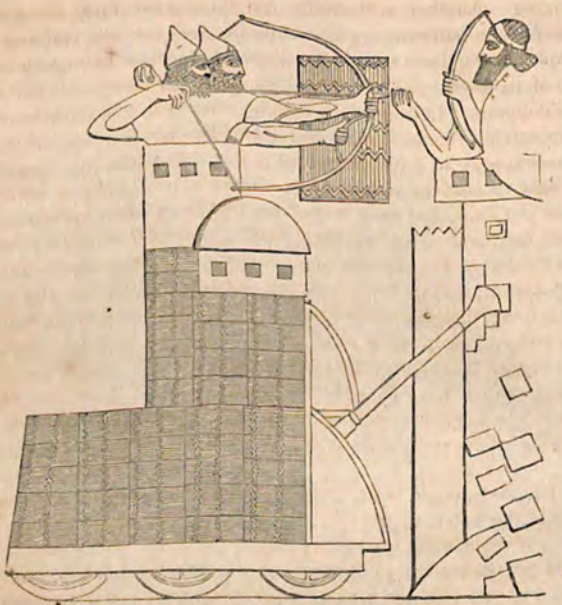
A Feroher.

with leaves like a flower. In this shape it bears a great resemblance to the winged globe on the Egyptian monuments. The meaning of the winged figures so common on the Assyrian bas-reliefs cannot, as yet, be satisfactorily determined. They may, as Mr. Layard has suggested, be representations of presiding Deities or Genii; or they may indicate Priests, who, during the celebration of Sacred ceremonies, assumed that which was believed to be the outward form of the Divinity. The resemblance they bear to the description of the figures

beheld by the Prophet Ezekiel in his Vision is certainly very striking. We cannot help thinking that he must have seen the objects, probably these very sculptures, which he describes so vividly in his seventeenth Chapter.

2. *Battle-Scenes.*

These form the most numerous class on the smaller slabs; we shall succinctly enumerate them. The *first* consists of two slabs with a continuous subject. The King is in his chariot at full gallop, to the right, with the Feroher above and attendant on him; before him are four warriors discharging their arrows backwards, and two chariots, each containing two figures, with standards attached to them; in one case, a mythical object representing a warrior standing on a lion, in the other, the Feroher. Before the chariots are three warriors in similar attitudes. The *second* represents an unbearded hero whom Mr. Layard has called the Eunuch Warrior, and several independent combats in the plain before and behind him. This slab is one of the most striking in the collection, and as such has been engraven in Mr. Layard's 'Nineveh and its Remains.' The *sixth* and *seventh* represent respectively a charge of cavalry and a pursuit of a flying enemy. The latter is remarkable as showing the Parthian mode of discharging arrows backwards when on horseback. The pursuit appears to have taken place by the side of a lake or river, in which a fish is represented: but as the slab has been much injured, it is impossible to determine who the pursuers are. The *eighth*, *ninth*, *tenth*, *eleventh*, and *twelfth* are all representations of sieges or attacks on fortified buildings. Of these, the *eighth* is a continuous subject, extending over two slabs, and representing the attack by five war-chariots and foot-soldiers upon a castle seated in a marsh or by the side of a river. In the foremost chariot stands the King, with the Feroher over his head; on the plain are various single combats, and on the walls of the building three warriors discharging arrows at the approaching enemy; behind the chariots are the tops of trees, probably suggesting that the advance has been made through a woody country; at the base of the slab, near the building, are wavy lines indicating water, and water-plants growing out of it. The *ninth* and *tenth* are also attacks on buildings. On the former the scene is admirably told. A castellated building is represented with warriors on the walls without; and a moveable battering-engine, in the shape of a castle upon wheels, the ram of which has already forced several bricks from the walls. Behind the ram are three bearded warriors and an eunuch advancing



Battering-ram.

to the attack. On the latter, two warriors are kneeling and discharging their arrows upwards, apparently at some building which was probably on the next slab; behind them is a chariot and two warriors on foot, and an eagle or vulture devouring a dead body on the distant plain.

The *tenth* is a very curious representation of another siege, the most complete in point of details of the whole collection. A castle or town appears in the centre of the bas relief; it has three towers, and, apparently, several walls one within the other, all surmounted by angular battlements; the besiegers have brought a battering-ram (attached to a moveable tower, probably constructed of wicker-work) up to the outer wall, on the right of the slab, and many stones have been dislodged from it and are falling. One of the besieged has succeeded in catching the ram by a chain, and is attempting to divert its thrust; on the other hand, two warriors of the assailing army are holding it down by hooks, to which they are

hanging. Another is throwing fire from above upon the wooden tower of the battering-engine, while the besiegers are endeavouring to quench the flame by pouring water upon it from two spouts in the top of its tower. Traces of the fire, painted red, are still visible on the sculpture. In front of the building, two figures in full armour are undermining the walls with instruments like blunt spears, while two others appear to have discovered a secret entrance into the castle, or have themselves made a mine. Three of the besieged are falling from the walls, and upon one of the towers are two women tearing their hair, and extending their hands in the act of asking mercy. To the left of the building the besieging army are seen mounting to the assault, scaling ladders having been placed against the walls. The King, discharging an arrow, and protected by a shield held by a warrior in complete armour, stands behind the scaling-ladders: he is attended by two eunuchs, one holding his umbrella, the other his quiver and lance. Behind this group, in the extreme left of the scene, is a warrior leading away three women and a child, and driving off three bullocks as part of the spoil: the women are tearing their hair.

The *eleventh* and last of the battle-scenes represents a castle standing in the water, on the towers of which are three figures, the foremost of whom holds two arrows in his hand, in token of peace. Three men are swimming towards the castle, two on inflated skins and one without. On the banks, beside three strange-looking trees, one of them, however, the date-palm, kneel two warriors, who are discharging arrows at the swimmers, and have succeeded in hitting the second in two places.

3. *Treaty of Peace or Submission.*

There are five slabs which we have ventured to call, for want of a better title, a Treaty of Peace or Submission, because, on the whole, this seems to be the most probable interpretation of their meaning. On the *first* and *second*, which form one continuous subject, the King is on foot, holding up two arrows in his right hand, in token of peace, and receiving a procession headed by five figures, the first of whom is apparently addressing the King, while the remaining four stand in the attitude of attention: behind them, to the right, is an eunuch introducing four captives, who are urged on by two warriors, one of whom appears to be striking the captives with a sword or stick, while the other is seizing one of them by the hair. On the *third* slab the King is standing in the same attitude, and a warrior stands before, as it would seem, addressing him. Above the

King is the Feroher, and behind him an attendant eunuch. The Royal chariot follows in the rear, with a warrior leading horses. Behind the chariot, on the *fourth* slab, is a town with battlemented walls, from the tops of which several women are visible, looking down upon a procession of chariots which are passing under them in the direction of the King: a warrior leads the horses of the foremost chariot on this slab. The *fifth* contains a similar subject, represented in nearly the same manner. The King is in his chariot with two arrows in his hand, attended by a warrior, who holds an umbrella over his head: above the horses is the Feroher. Before the King is a warrior and a man leading his chariot horses; behind him is a man riding and leading a horse, and, in the distance, two warriors on foot. This may perhaps represent a triumphal procession.

4. *Hunting Scenes.*

The *first* and *second* of these slabs represent respectively the King going to and returning from the Lion hunt. On the First the King is in his chariot, which is urged forward at full speed. He is turning round and discharging an arrow at a lion, which appears to be attacking the chariot. Behind the lion follow two high-capped warriors with swords or long knives in their hands, and under the horses is another lion lying dead. It is worth while to notice one peculiarity which is very visible on this and other representations of lions on the smaller slabs, that these animals are all represented with an additional claw in their tails, a characteristic feature, we suppose, of the Assyrian lions, and not unknown at the present day. On the Second slab the King is represented returning from the Lion hunt; five figures stand before the King, who faces them to the right. The first, an eunuch, holds the fly-flapper in his hand; behind him are two attendants with their hands crossed and two musicians. Behind the King are four warriors standing, two and two, and a dead lion. There is another slab, which probably refers to the same subject, in which a warrior is represented in a chariot which is going at full speed, and a dead lion lies on the plain before it. The *fourth* and *fifth* slabs in like manner refer to the chase of the wild Bull. On the First the King, in his chariot, is represented plunging a knife or dagger into the soft part of the head of a bull between the horns, while a dead bull lies under or before his chariot. Behind, is a horseman following at full gallop, carrying in his right hand a spear with an ornament attached to the end of it, not unlike that of our Lancers. The Second represents the return of

the King in triumph from a successful hunting. As on the former slab, so on this, four figures are before the King, an eunuch with the fly-flapper, and a warrior and two musicians, while behind him is another eunuch and the umbrella, and three soldiers of the Royal guard. At the feet of the King lies a dead bull.

5. *Miscellaneous Subjects and Fragments.*

Among these, are three which have a continuous subject, and represent the Crossing of a River, probably one of the numerous expeditions in which the King of Assyria went out from Nineveh and crossed the Euphrates, and which are mentioned repeatedly upon the Obelisk Inscription. On the *first* we see the commencement of an embarkation. An eunuch is standing, on the left hand of the picture, between two warriors, with a short whip in his hand; in front of him are two other soldiers, one inflating a skin, and the other standing on the bank of a river and fastening the end of a similar inflated skin, so as to prevent the escape of the air. Close to the shore a boat is moored, in which one chariot has been placed, and into which another is being lifted. In the stream are seen two warriors swimming, one on an inflated skin, the other without this assistance. The *second* slab is a continuation of the first, and contains a representation of two small boats or coracles, in the first of which there is an ill-defined object which Mr. Layard has supposed to be the Royal couch, and a large earthen vessel, and in the second an empty chariot: the vessels are urged through the water by two rowers, who are seated face to face. By their side and behind the boats are five men swimming and supported by skins, two of whom are leading horses by their halters, and two fish. The *third* and most complete slab represents the arrival of the vessels at the opposite bank of the river. The King stands in his chariot with a bow in one hand and two arrows in the other. An eunuch in front appears to be talking with him, and to be pointing to some distant object with his right hand: behind the chariot is another eunuch with bow and mace. Two naked men are represented in front of the boat, and are either towing it along the bank or dragging it to the shore. Three sailors in the boat are seated at their oars, and a fourth is steering with another long, flat-ended oar. In the river, behind the boat, are four horses and a man swimming. Mr. Layard has remarked, in relation to these slabs, the fact, that the army of Xerxes is described in Herodotus to have been driven by whips across the Hellespont, a story which corresponds with the action of the figure in the first slab, and also that the mode of steering here

depicted is precisely the same as that practised to this day by the inhabitants of Mosul. The *fourth* and *fifth* are two slabs representing a Domestic Scene, apparently the interior of the castle and the pavilion of the conqueror. The ground plan of the former is indicated by a circle divided into four equal compartments, and surrounded by towers and battlements. In each compartment there are figures evidently engaged in culinary occupations, and preparing a feast; one is holding a sheep while the other is cutting it up; another appears to be making bread or boiling a cauldron: various bowls and utensils stand upon tables and stools. The pavilion is supported by three posts or columns; on the summit of one is the fir cone; on the others are figures of the ibex, or mountain goat. Beneath the canopy a groom is currycombing a horse, while other horses, picketed by their halters, are feeding at a trough: an eunuch stands at the entrance to receive four prisoners, who, with their hands tied behind them, are brought to him by a warrior with a pointed helmet. Above this group, but on the same slab, are two singular figures, which unite the human form with the head of a lion; one holds a whip or thong in his right hand, and grasps his under jaw with his left: they are accompanied by a man clothed in a short over-dress, and raising a stick with both hands. On the adjoining slab, to the right, are two chariots containing each a warrior and standard; above the horses is an eagle carrying the head of a man in his talons; before the chariots are two groups of warriors with the heads of the slain in their hands, and three musicians. The *sixth*, *seventh*, *eighth*, *ninth*, and *tenth* are small slabs, each containing one standing figure, who holds in his hands the fir cone and basket: the figures face different ways.

The fragments are, first, the head and portion of the shoulders of the King, and the head, right shoulder, and right hand of an eunuch holding the fly-flapper, on one slab; the second, the head of a figure wearing a tiara of rosettes, and still retaining marks of the original paint; the third, the fragment of a bas relief representing the King, who holds in his hands a bowl, and an attendant eunuch.

CENTRAL PALACE.

The remains which Mr. Layard discovered on what he has called, for distinction sake, the Central Palace, consist of three classes:— 1. The Obelisk; 2. Slabs referring to the taking of some town; and 3. Domestic scenes. The Obelisk we shall describe under the head of Inscriptions.

The slabs relating to sieges of towns or battles are very curious, and present excellent specimens of the later period of Assyrian art.

The first is a siege of a town or castle containing three tiers of embattled walls, from which warriors are seen discharging arrows at an enemy who are attacking them from without. Against the outer wall of the building to the right is an inclined plane, probably a sort of agger, or mound, on which stands a battering-ram, with a covering to protect the besieging force. Figures are represented falling from the walls, and two dead men lie below the outer wall.

The second and third slabs represent a city which has been taken, two battering-rams standing idle against its walls. Without the walls are two carts, each containing three female figures, and drawn by two bullocks, which are apparently leaving the city. In the distance are eunuchs driving away the spoil; another takes an inventory of the herds. The fourth and fifth are scenes from sieges, both considerably injured. On the first are two warriors standing and discharging arrows, with representations of a lake, three trees, and a portion of the upper bastion of some fortified building. On the second is a battering-ram on a wattled agger, the point of which has been forced into the wall; three archers standing behind, and three impaled prisoners in the distance. Below the agger are two dead bodies. On the sixth slab is an eunuch bringing in four prisoners, two and two, whose arms have been tied behind them.

The seventh slab, which has been much mutilated, and on the left side is so much injured as to be almost unintelligible, represents two horsemen pursuing a third figure, who is on a camel, and is apparently asking mercy. On the plain are extended three dead men. On slabs eight and nine are respectively a man, driving before him flocks of sheep and goats, and a female followed by five camels.

The decorations of this building, like those of the S.W. Palace, are without doubt taken from some other building; and the excellence of the workmanship of some of the slabs proves beyond a question that they originally belonged, if not to the N.W. Palace, at least to the period when that edifice was constructed. In almost all cases the inscriptions which once were under or over the slabs have been cut off, so as to render it impossible to determine with certainty whence they came.

The slab containing the pursuit of the enemy on a camel appears to us to be of inferior and later workmanship; but it is possible that the corroded state of the surface of this slab has led to its present appearance of inferiority.

S.W. PALACE.

The portions of Mr. Layard's discoveries in the S.W. palace are at present confined to two slabs, both much mutilated, and two fragments. These two slabs have a considerable similarity, and apparently refer to the same event. On the first are two horsemen, in peaked helmets, charging a third, who is flying from them; the first pursuer appears to have driven his spear through the enemy in front of him, who is falling from his horse. Behind the horseman is a vulture with the entrails of the slain in its beak. This slab has been much injured, and the edges have been cut off apparently to make it fit into another building, for which it was not originally adapted. The marks of the defacing chisel are very apparent on the left hand side of it. The second slab represents a similar scene of an enemy

Enemy Pursued.

on horseback pursued by two Assyrian horsemen. Like the preceding, a considerable portion of this slab has been cut off. The helmets the pursued enemy wear are peculiar, and unlike those worn by the Assyrians; they have considerable resemblance to the Greek crested helmet. The two fragments are, first, a bearded head wearing a singular shaped and horned cap; and a bust of a figure wearing a close fitting woollen-cap, and holding up both hands with the fists doubled. The attitude of this figure is almost identical with that of the right hand man on the monkey-slab, and the head dress of the two figures is precisely the same. The material in which this fragment is wrought is quite peculiar, and unlike that of any other slab in the collection. As we have already stated, the S. W. Palace appears to have been made up from the ruins of previous buildings, and, though we cannot in all cases be sure to what edifice these slabs and fragments belong, we think that there can be no doubt of the correctness of Mr. Layard's theory of the origin of that building.

Inscriptions.

The inscriptions preserved in the Nimrúd Rooms consist of two slabs of alabaster, engraven on both sides, and found under winged human-headed lions at one of the entrances to Ch. B. of the N. W. Palace; a large slab which served as a pavement at the same entrance, and the Obelisk which was found in the Central mound. Mr. Layard gives an interesting account of the discovery of the Obelisk, which shows how fortuitous was much of the success which attended his exertions. He states, that, after excavating for some time, and finding nothing to reward him for his labours, he dug a trench fifty feet long into the heart of the centre of the mound, but with equally little profit: and that he was on the point of ordering the work to be stopped and the hands transferred to some other place, when the projecting corner of a piece of black marble was uncovered, lying on the very edge of the trench. This corner was part of an Obelisk about seven feet in height, and was lying on its side about ten feet below the surface. It was flat at the top and cut into three gradines. It was sculptured on the four sides, and there were in all twenty small bas-reliefs, and above, below, and between them was carved an inscription 210 lines in length. The whole was in excellent preservation, very few characters of the inscription being deficient; and the figures were as sharp and well defined as if they had been carved but a few days before. The King is there represented, followed by his attendants;

Obelisk.

a prisoner is at his feet, and his vizir and eunuchs are introducing men leading various animals, and carrying vases and other objects of tribute on their shoulders, or in their hands. The animals are, the elephant, the rhinoceros, the Bactrian or two-humped camel, the wild bull, the lion, a stag, and various kinds of monkeys. Among the objects carried by the tribute-bearers may perhaps be distinguished the tusks of the elephant, shawls, and bundles of precious wood. From the character of the bas-reliefs, it was natural to conclude, when it was first discovered, that this monument referred to the conquest of India, or of some country far to the East of Assyria; an expectation, however, which has not been confirmed by the interpretation of the inscriptions upon it. Mr. Layard almost imme-

diately packed the Obelisk up and despatched it on a raft to Baghdád, whence, after it had been under the care of Colonel Rawlinson for some time, it has safely come to England. Within the last year Colonel Rawlinson has published a sketch of his interpretation of the Obelisk inscription in the Journal of the Royal Asiatic Society; premising, however, that the reading so given is not to be considered in the light of a critical interpretation, but rather as giving a general idea of the nature of Assyrian records. From this essay it appears, that the Inscription on the Obelisk is the personal annals of the reign of Temenbar II., the son of Sardanapalus, for a period of thirty-one years, commencing with an invocation to the Gods to protect the Assyrian Empire, and proceeding to narrate the events year by year whereby this king's reign was distinguished. The Central Palace, where it was discovered, was built by this monarch. A great many curious things are noticeable in this inscription, which we have not time and space to discuss here. Those who wish to follow out the subject more fully, will find all that is yet made out of this inscription in "A Commentary on the Cuneiform Inscriptions of Babylonia and Assyria, by Major H. C. Rawlinson, C.B., Lond., 8vo. 1850," the substance of two lectures delivered before the Asiatic Society in the spring of last year.

Besides the larger inscriptions, there are five short Epigraphs attached to the five series of figures, containing a sort of register of the tribute sent in by five different nations to the Assyrian King: Colonel Rawlinson, however, adds that they do not, as might have been expected, follow the series of offerings as they are represented in the sculpture with any approach to exactitude.

The first Epigraph records the receipt of tribute from Shehuá, of Ladsán, a country which joined Armenia, and is possibly connected with Lazistán. The second line of offerings are said to have been sent by Yahua, son of Hubiri, a prince who is not mentioned in the annals, and of whose country we are ignorant. The third is the tribute of a country called Misr, and which there is every reason to suppose indicates Egypt. Colonel Rawlinson conjectures from them that since Misr is not mentioned in the Obelisk Annals, it was in subjection to Assyria, during the whole of the reign of Temenbar II. The fourth tribute is that of Sut-pal-adan, of the country of the Shekhi, probably a Babylonian or Elymæan Prince, who is not otherwise mentioned. The fifth is that of Barberanda, the Shetina, a Syrian tribe, probably the same as the Sharutana of the Hieroglyphics.

Colonel Rawlinson states that he cannot at present identify the various articles which are named in the Epigraphs; that the mention of gold and silver, pearls and gems, ebony and ivory, may be made

out with more or less certainty, but that the nature of many of the other offerings cannot even be conjectured.

With regard to the animals, that horses and camels may be identified, the latter being described as "beasts of the desert with the double back;" but that the more remarkable ones, the elephant, wild bull, unicorn or rhinoceros, and the monkeys or baboons, are not specified unless they are included under the category of "rare animals from the river of Arki and the country beyond the sea."

KHORSABÁD.

Khorsabád was, as we have stated, the scene of the successful labours of M. Botta, whose splendid collection of Assyrian antiquities procured from that place, is among the most valuable of the collections in the Louvre at Paris. The Museum possesses a considerable number of specimens from this ruin, some of which were the earliest results of Assyrian excavation which reached England. The finest slabs are, without doubt, those which were procured by Colonel Rawlinson, and which came to England towards the close of the last year, in the same ship which conveyed the lion and the bull. These two slabs were originally each carved on two separate blocks of stone, and afterwards united together. They represent a gigantic winged human figure, more than thirteen feet in height, clad in the customary Assyrian dress, and wearing a conical cap surmounted by two horns on each side of it. The right hand is raised and holds the fir-cone, the left carries a basket, symbolical emblems of common occurrence on the Assyrian sculptures, but of which no satisfactory explanation has, as we think, yet been offered. The great peculiarity of these slabs is the mode of representation which has been adopted by the artist. It will be observed that the figures are walking in the directions, respectively, of the right and left hand; but that, at the same time, the heads and bodies down to the knees are drawn in full to the spectator, the eyes of the figures looking directly out of the picture. In the ancient building, where they were discovered, these figures stood each facing one of the gigantic human-headed bulls, to whom they were apparently offering the fir-cones they hold in their right hands.

Besides these newly arrived specimens of the later Assyrian art of Khorsabád, the Museum possesses several slabs more or less injured, procured by Mr. Hector, a gentleman resident at Mosul, from the same place. These are, a large figure of the King standing to the right, and resting his right hand on a long staff, while his left reposes on his sword handle, the end of that weapon being richly ornamented by lions' heads placed back to back, and the original

ornament having probably been executed in silver or gold. He is bearded, and wears the usual Royal head dress, a square-topped cap with a long fillet which falls down his back, and bears traces of original red paint. The King wears a very rich robe, which extends to his feet, and sandals, still, like the fillet, retaining evident marks of paint. To the left and fronting the King stands a beautiful figure, raising his open right hand, as though addressing him; his left rests on the hilt of a plain and straight sword. His dress is less rich than that of the King, but he wears a fillet round his uncovered head. The next figure is that of an eunuch standing to the left, with his hands crossed in the Oriental attitude of attention; his dress is plain, and he has no fillet, but a sword similar to that of the last figure. Besides these, the most important of the Khorsabád collection, are some smaller pieces of sculpture; one, an archer with a bent bow in his left and two arrows in his right hand; a man carrying what is probably a wine-skin on his shoulders; two figures facing different ways, and carrying in their right hands a flower resembling the poppy; three fragments containing horses' heads, and eleven detached heads, five of them bearded, the rest those of eunuchs. All these were obtained for the Museum by Mr. Hector, and were the earliest Assyrian remains deposited in the National Collection. There is also a remarkable fragment procured by Mr. Layard, and originally one of the Khorsabád slabs. It is that of the head,

Horseman from Khorsabád.

shoulders, and right arm of a Man leading Two Horses, the heads and necks of which alone have been preserved. The heads of the horses have a very rich ornament, not unlike that which we are in the habit of placing upon our funeral horses. This fragment, from the depth of its cuttings and the beauty of its execution, is one of the most effective of the Assyrian sculptures.

KOYUNJIK.

The Museum at present possesses only three slabs from these ruins, but we may hope that many more relics of this once magnificent pile of buildings may be procured by Mr. Layard, ere he leaves the country. The first and second form one continuous subject, which Mr. Layard has considered to represent the passage of troops through a mountain country; we, however, are inclined to believe that jungle, or copse, is intended by this singular representation. It will be observed that a tree or plant with long flat leaves is pourtrayed on the upper portion of the slab; this plant has a very great resemblance to the banana, which only grows in low and marshy districts. Four warriors are represented on the slabs, on foot and leading two horses. The inscription bears the name of Khorsabád. The third slab is an attack upon some place by slingers. It is curious that another subject, apparently almost identical with that at present on this slab, has formerly been sculptured upon it, and that for some reason it has been erased, and the present substituted. This slab has been once considerably larger, and has been shortened, to the injury of its sculptures, probably to fit some other building.

KALAH SHERGHÁT.

Kalah Sherghát, in the Desert, is one of the most celebrated ruins in Assyria, and like Nimrúd, Koyunjik, and other Assyrian sites, is a large square mound surmounted at one end by a cone or pyramid. Long lines of smaller mounds enclose a quadrangle, which may perhaps have been once occupied by houses, or unimportant buildings. At this place Mr. Layard has also opened trenches; but with the exception of the figure we are about to describe, he has found little there as yet to reward his labours. Subsequent excavations have not yielded anything of importance; there were indeed many walls, but probably recent ones, about the ruins; and there were tombs and sarcophagi above the walls, as at Nimrúd. As the platform in which the building, whatever it was, must have stood, was not reached, Mr. Layard considered that the ruins had not been satisfactorily exposed. The Seated Figure in black basalt is much mutilated. The head and

hands have been destroyed, and the character therefore of the countenance cannot now be determined. The square stool on which the figure sits is covered on three sides with Cuneiform character. Unlike all the other sculptures as yet discovered in Assyria, this figure is full, and not in relief. Part of the beard is still preserved; the hands appear to have rested on the knees, and a long robe, fringed with tassels, to have reached to the ankles. There is a great resemblance between the character of this, the only Assyrian statue yet discovered, and the Egyptian style of workmanship.

Seated Figure.

EGYPTIAN ANTIQUITIES.

INTRODUCTION.

BEFORE we proceed to the separate description of the Monuments which have been procured from Egypt, and which now enrich the National Collection at the British Museum, we propose briefly to lay before our readers an outline of the nature of the celebrated country in which these, the earliest remains of ancient art, have been discovered, with some account of its most celebrated cities and buildings now wholly ruined. It seems, indeed, hardly possible thoroughly to appreciate the remains of ancient art without some knowledge of the peculiarities of the lands which they once adorned and illustrated. Thus a knowledge of the religious creed of a nation or a race, the language they spoke, the ordinary life they led, are almost essential requisites in tracing out the course of their artistic history. On sculptured monuments, alike in Egypt and in other lands, we observe the forms of animals and of plants which were subservient to their daily and domestic use, or honoured for some real or supposed virtues—while in the geological character of the natural productions of their country we discern and test the ability and the judgment with which they handled the materials they had at their command.

From the earliest Antiquity Egypt has been called the gift of the Nile: to that noble river it owes at once the peculiar formation and growth of its territory, and the fertility of its soil. But for the Nile, Egypt would have shared the fate of the rest of Central Africa, and would have been a sandy waste or a stony desert. Scarcely any country exists of which the natural limits are so narrow, and which yet affords so much internal variety, the richest fertility

bordering on the sandiest deserts, and the luxuriant vegetation of the river-banks hemmed in by the most rugged and inhospitable mountains. Egypt is in fact but one long valley, divided into two nearly equal portions by its river, and valuable for the purposes of human life only so far as its annual inundation extends on either side from the main channel of the river.

The Nile flows in an undivided stream nearly due N., with occasional bends to the N.W., till it reaches the city of Cercasorus, about sixty miles from the sea, where it divides into several small, and two principal arms, which enclose the Delta, the fruitful part of Lower Egypt. In ancient times it entered the Mediterranean by seven mouths, two of which Herodotus states to have been artificial: and it is worthy of remark that these, the Rosetta and Damietta branches, are now alone navigable. From the point of division in Lat. 30° 15′ to Lat. 24° 8′, near Assouan (the ancient Syene, about 500 English miles) are the districts generally comprehended under the titles of *Middle* and *Upper* Egypt (the Thebais of the Greeks).

The basin of the Nile is formed by hills, seldom of great height, extending more or less from Jebel Silsileh, near Assouan, to Cairo, and with defiles on its eastern side in the direction of the Red Sea, which have in all ages served as lines of communication between the river and the trading towns on its coast. From these hills, which are of various geological frmoation, have been obtained the materials for all the monuments either still existing in Egypt, or preserved in the museums of Europe. To the peculiar characteristic of the Nile, its annual inundation, may doubtless be traced many of the peculiarities of ancient Egyptian life. Thus their mode of interment, and the constant practice of embalming not only the bodies of their own people, but also those of the animals sacred to their Deities—the cat, the bull, the crocodile, and the ibis—are probably due to this cause. The Egyptians would not place the bodies of their friends in the alluvial soil of the valley, which was liable to annual disturbance or obliteration by the action of the flood; still less would they consign them to the river, which was too sacred to have been thus polluted. The dryness of the climate and vicinity of the rocky mountain caverns provided them a place wherein to deposit the remains of those who were dear to them, and the use of spices, &c. enabled them by embalment to preserve them still longer.

On the West side of the Nile, as we ascend from the Delta, the mountain range is for the most part composed of shelly limestone, of

which the Great Pyramid at Gizeh has been built. Near Esneh, in Lat. 25° 20′, and Edfou, we find sandstone alternating with limestone, of which (with the exception of the ruins in the Delta) the majority of the temples have been constructed, and of which the *colossal ram's head* in the British Museum[1] is an example. In the neighbourhood of Assouan we meet with that combination of granite and hornblende which has been called in consequence *Syenite*, the material of a large majority of the colossal statues and obelisks. A half-formed obelisk between seventy and eighty feet long, with unfinished columns, sarcophagi, and immense hewn blocks, still mark the site of the ancient quarries of Silsilis.

On the East side of the river the same geological features prevail with some slight differences, the limestone formation being more interrupted, and the serpentine and granite commencing earlier.

The mountainous region between the Nile and the Red Sea contains abundant mineral deposits. Iron, of which Agatharcides denied the existence, has been discovered by Mr. James Burton at Hammámi: and copper mines have been met with in the same range, and in Arabia Petræa. Agatharcides, D'Anville, and Makrizi have demonstrated the existence of gold mines, and tradition attributes the working of them to the Ptolemies and early Pharaohs.

It is worth while to state concisely what are the remains still existing in the Delta, Lower and Upper Egypt, and Nubia, as we shall have constant necessity to refer to them when we come to the description of the sculptures preserved in the Museum.

With regard to the Delta, our information is more limited than in the case of the other districts: owing to the climate and the difficulty of travelling in it, it has not been so thoroughly explored as other parts of Egypt, while from its vicinity to the sea it has suffered much more extensively from the depredations of other nations. The remains it at present contains are few in number, and, with two or three exceptions, offer fewer subjects of interest than are found elsewhere. The most important ruins are—1. Those of Sà, on the site of the ancient Sais, and to the N. of the village of Sà-al-Hajar. Sais was celebrated for its temple of Athene, and for the tombs of the Saite dynasty, who ruled Egypt for 150 years, till the time of the invasion by Cambyses. Cecrops is

[1] Egyptian Saloon, No. 7.

said to have led thence the colony who founded Athens in B. C. 1556, and to have visited Greece in a papyrus boat. Herodotus describes as a great curiosity a monolith temple, which had been brought from Elephantina and erected at Sais.[1] 2. The ruins of Semennut (the ancient Sebennytus), built of granite blocks brought from Assouan, and described by Mr. Hamilton as one of the most magnificent remains of Egyptian art, though now shattered and piled in heaps as though by an earthquake. 3. Those of San (the Tanis of ancient history and Zoan of Scripture), among which Mr. Hamilton excavated an andro-sphinx of colossal size. 4. The mounds of Tel Atrib, in circuit about five miles, of Tel Basta (Pi-Beseth), and Matarieh near Cairo, where still stands a solitary obelisk on the site of the celebrated Heliopolis or On, the Ain-Shems of the Arab writers. Abd-al-latif, the Arabian historian, states that he saw two obelisks, one standing and the other fallen; and Zoëga conjectures that the one in the Campus Martius at Rome came originally from this place.

The evidence of many travellers demonstrates the rapid decay of the monuments in the Delta. The description of Abd-al-latif shows that in his time the ruins of Heliopolis were still considerable; and P. Lucas, who was in Egypt in A.D. 1716, states that the people of the country were in the habit of cutting grinding-stones out of the capitals and pillars of the temple at Bebek-al-Hajar.

Cairo (Al Kahirah) itself contains few relics of the early period of Egyptian art; but in its neighbourhood is the village of Metrahenny, which marks the site of the once celebrated Memphis, the capital of Lower Egypt, and the rival in splendour of the even more celebrated Thebes. Owing to its position, it has served as a quarry for the successive rulers of the country, and fragments of columns, statues, and obelisks are all that now remains to indicate the position of the great temple of Phtha (Hephæstus).

Such are the principal ruins now existing in the Delta and its immediate neighbourhood.

On ascending the Nile, and entering the second main division of the country, *Middle* or *Lower Egypt*, the traveller enters the district of Al Fyúm, containing the once well-known lake Mœris (now Birket-al-Kerún), and passes the ruins of Madinat-al-Fyúm, the

[1] Her. ii. 175.

Arsinoe of the Ptolemaic age, and the Crocodilopolis of earlier history. Large mounds and fragments of granite columns lie scattered in all directions. In its immediate neighbourhood is the pyramid of Howaree, which indicates the site of the Labyrinth; it is, however, so entirely ruined that neither its extent nor its plan can be satisfactorily made out, though much has been done for its investigation by Dr. Lepsius and the Prussian expedition in 1842. Beyond Al-Fyúm are the ruins of Ashmouneia (Hermopolis Magna), and Ensené (Antinoe), on the East side of the river, and in its neighbourhood the grottos of Beni-Hassan (Speos Artemidos), the painted walls of which afford excellent representations of the arts and domestic life of the ancient inhabitants.

A little south of Siout is the commencement of the Third division, or *Upper Egypt*; and near that town are some magnificent tombs. Gau-al-Kabír (Antæopolis), a town on the East bank, till lately preserved a very perfect ancient temple, but a high flood in 1819 destroyed nearly the whole place. At Ekhmim (Panopolis, or Chemmis) and Arabat (Abydus), a few miles further on, are extensive remains, and at Denderá (Tentyra) still stands a very perfect temple. The remains of Denderá cover a great extent of ground, and are enclosed, with the exception of one building, by a square wall, one side of which is a thousand feet in length. About twenty miles south of Denderá, the traveller arrives at the plain of Thebes (Hecatompylos), which contains the most wonderful assemblage of ruins on the face of the earth.

The Ancient city of Thebes occupied both sides of the river, and is now represented by four villages, each preserving its separate collection of Antiquities. The villages are named, Luxor and Karnak on the Eastern side, Gourneh and Madinat-Háboo on the Western. Luxor is chiefly remarkable for its temple, which is covered with sculptures representing the triumph of Rameses II. over an Asiatic enemy, a subject repeated on other monuments at Thebes, and on the great Nubian temples at Ipsámbul. Karnak, a mile and a quarter lower down the river, presents an irregular avenue of Sphinxes considerably more than a mile in length; and contains the ruins of the Temple of Ammon, described by Diodorus, some portion of which has been constructed out of the materials of still earlier buildings, blocks of stone being occasionally found with the Hieroglyphics inverted. Gourneh, on the West bank, has a small Temple and Palace dedicated to Amen, the Theban Zeus, by

Sethos I., the father of Rameses II. (the Greek Sesostris),[1] with many sculptures of great interest; and, at a short distance from this Temple, the ruined Palace of Rameses II., commonly, though erroneously, called the Memnonium, within the area of which are the fragments of a statue of that King, the largest probably ever executed. Some idea may be formed of its stupendous size when we state, that its feet are eleven feet long and nearly five in breadth. The sculptures in the so-called Memnonium afford valuable illustrations of the wars of the ancient Egyptians. Beyond the Memnonium are two colossal statues, the easternmost of which is the celebrated Vocal Memnon. Madinat Háboo probably occupies the site of the fourth of the temples mentioned by Diodorus. Its still remaining ruins are of various ages, some works of the later Egyptian and Roman period being intermixed with the early sculptures of Thothmes II. and III., and of Rameses III. (the Rhampsinitus of Herodotus). The most important ruin is that of the Palace or Temple of Rameses III., which is covered with valuable historical sculptures.

Behind Madinat Háboo is a valley, in which are excavations called the Tombs of the Queens, which have, however, suffered so much from the action of fire, that but little can be traced of their sculptures. Still further on, behind a low range of rocks, are the Bibán al Muluk (the Gates of the Kings), the still more celebrated Royal sepulchres, one of which (that of Sethos I.) Belzoni opened, and has minutely described. The names of the Monarchs recorded, though not necessarily buried, in these Tombs, are those of Rameses I., Sethos II., Rameses II., III., IV., V., VIII., and X., while many of them contain memorials in Greek of persons who visited them in ancient times. One other smaller sepulchre is mentioned by Sir Gardner Wilkinson, and bears the name of Amenoph III.

Such are some of the wonders of that extraordinary group of ruins, known generally by the name of Thebes.

Between Thebes and the cataracts of Assouan (Syene) are several remarkable ruins, the principal of which are those of Erments (Hermonthis), Esneh (Latopolis), the grottoes of Al-Kab (Eileithuias), the painted chambers of which afford admirable representa-

[1] Wilk., vol. i. p. 138.

tions of the domestic life and rural economy of the Egyptians, and near which is the last pyramid within the limits of Egypt Southwards: the Temple of Edfou (Apollinopolis Magna), and the remains of Ombi, with a Temple still nearly perfect. Lastly, in the extreme limits of Egypt adjoining Nubia, are the ruins of Elephantina and the island of Philæ, containing a wonderful collection of monuments, grouped together within a very limited space.

Passing Philæ, the traveller enters the province of Nubia, divided into Upper and Lower Nubia, and hardly less distinguished than Egypt itself for the magnificence and grandeur of its ruined temples. It has, indeed, been suspected that Egyptian arts and civilization descended the Nile from Nubia, and there are not wanting indications confirmatory of this supposition in the peculiar character of the Nubian monuments, many of which are gigantic carvings upon the face of the rock itself, pointing to a very remote antiquity for their execution. The principal ruins in Lower Nubia are those of Wady Sivah (the Oasis of Ammon), the rock-cut temples of Ipsambul, Derri, and Girscheh, and the singularly perfect and uninjured temple of Dandour. Of these the colossal works at Ipsambul may be considered to vie in magnificence with the grandest works at Karnak and Luxor.

Upper Nubia commences at the Second cataract of the Nile, in Lat. 21° 50′, at a place called Wady Halfa, and contains many remains of the highest interest. Of these the principal are those at Semneh, Amara, Soleb, Sesche, or Sasef, on the island of Tumbus, and at Mount Barkal. Mount Barkal is perhaps the most remarkable, from its peculiar isolated character and the number of monuments grouped upon it. It was in its immediate neighbourhood that Lord Prudhoe (now the Duke of Northumberland) procured the colossal granite lions in the Museum,[1] which belong to a very early period of Egyptian art.

Beyond Mount Barkal are several small pyramids, and at a place called Nourri there is a considerable group of them; and in the Desert, about six leagues East of the Nile, are the ruins of Naga, containing some curious sculptured remains. Lastly, and also in the Desert, nine leagues South of Shendy, is Al-Meçaourah, with its vast collection of ruins, consisting of eight small Temples

[1] Egyptian Saloon, Nos. 1 and 34.

connected by galleries and terraces with a great number of chambers, probably the site of the ancient Ammonium, the original seat of the oracle of Jupiter Ammon, from which the Religious colonies, which carried civilization, arts, and religion from Æthiopia to the Delta, are believed to have issued. Al-Meçaourah itself probably represents the position of Meroe, the ancient capital of Æthiopia.

EGYPTIAN SALOON.

With this brief introduction, we proceed to the Egyptian Saloon, as containing the most important records of ancient Egyptian Art. For convenience of reference and description we group the various objects in this room under the following heads:—

1. Statues and Fragments of Kings.
2. Statues and Fragments of Deities.
3. Representations of Animals.
4. Sarcophagi.
5. Obelisks.
6. Inscribed Slabs.
7. Sepulchral Tablets.

1. Statues and Fragments of Kings.

On entering the Egyptian Saloon, the spectator will observe a row of colossal subjects on each side of the central passage, of which the first which claims especial attention is—

No. 19, commonly called the Head of Memnon, the most celebrated monument of Egyptian art in any European collection, whether we consider its history, its colossal proportions, or the style of its sculpture. It is carved in a piece of fine granite, the lower portion of a dark, the upper of a salmon colour, and when complete represented the monarch seated on a throne, with his hand upon his knees. He wears on his head a *modius,* decorated with a disk and uræi, and has a collar round his neck. His right arm has a hole drilled in it, apparently for blasting, and his left appears to have been blown off by the same process, probably to render it lighter for transportation. On his back are perpendicular lines of Hieroglyphics, the upper portions of which are tolerably well preserved, and record the gifts of power and dominion, length of years, &c. by the God Amen-Ra, to the King Rameses II.

It appears, on close examination, that this colossal fragment has been coloured, probably in early times, traces of red paint existing on the face and modius, and of other colours upon the *claft.*

No. 19.—Front View.

No. 19.—Side View.

The reign of Rameses II. is one of the most memorable in the Egyptian series; the extant monuments of his greatness far surpass in number those of any other monarch. He has been considered to be the Sesostris of the Greeks; and the paintings recording his victories over European tribes, some of which we shall have to describe hereafter, confirm this identification. At the same time, however, it must be remembered, that the Sesostris of Manethon belongs to the Twelfth, but Rameses II. to the Eighteenth or Nineteenth Dynasty, and that it is probable that the Greeks, under the one name of Sesostris, combined the exploits of the whole Eighteenth Dynasty, attributing to the most memorable Monarch of that series, deeds in which many others had a share.

The conquests of Rameses II. are recorded on the temples at Siboua, Ibrim, Girscheh Hassan, and Derri, which were erected by his orders—on the small temple at Ipsambul, which was built by his Queen—at Silsilis on two Stelæ—at Luxor, and on the Rameseion (the Memnonium and tomb of Osymandyas of the Greeks). At Ipsambul, the conquered people of the Northern nations (Khita) resemble Tátars, with single locks of hair, clear complexions, and coloured garments; while there are also representations of the people of the South, Kush or Æthiopia, the Shohé and the Barbar races. Two wives of this monarch are mentioned on the monuments, with twenty-three sons and seven daughters. His reign is said to have lasted sixty-six years—from B.C. 1565 to B.C. 1499.

The Museum head was removed in 1815 by Belzoni at the suggestion of Mr. Burckhardt and Mr. Salt, then British Consul in Egypt, from the temple, commonly called the Memnonium, at Thebes. It had been repeatedly observed and described by former travellers, and several attempts had been previously made to remove it to Europe. Belzoni found it lying on the ground, broken, and with its face upwards.—(If Norden is to be trusted, when he saw it in 1737, it was reposing with its face downwards.) After difficulties which remind us of Mr. Layard's account of the removal of the Great Bull from the Mounds of Nimrúd, Belzoni succeeded in moving the statue to the river side, and in conveying it in safety to Alexandria.

This statue deserves to take the first rank among the works of Egyptian art. The actual height of the fragment is nearly nine feet, and that of the whole figure when entire was probably not less than twenty-three feet. The countenance has an expression of great beauty, and the whole colossal form is pervaded by that calm majesty so characteristic of Egyptian sculpture. It represents a

No. 15.

young man, with a broad and well-defined chest, and a beard which, united in one mass, adheres to the chin; a singular form observable in many of the monuments of Egypt, which has led Belzoni to suppose that the ancient people wore their beards in cases. On either side the head descends an appendage resembling the full flowing wig of the English judges; while on the head itself is what has been usually called a Modius, or corn-measure, the not uncommon head-dress of the Egyptian and Syrian rulers. On the head-dress at the back are other sculptures, the hawk's feather, and various plants, all of them probably conveying to the initiated symbolical memorials of the rank and dignity of the personage who bore them.

This fragment has been called the Head of Memnon, because it was found within the precincts of the building which it was formerly the fashion, though wrongly, to call the Memnonium. Sir G. Wilkinson has carefully examined on the spot what is known about this building, and is of opinion that besides other smaller and less important ruins, there are two principal groups remaining, to which the name of Memnonium has been applied. The *first* is a vast pile, with two gigantic propylæa, and a series of inner courts varying in size, the larger being the first as you enter. Within this, still exist the fragments of what Diodorus has no doubt rightly called the largest statue in Egypt. Of the portion which remains, the breadth across the shoulders is 20 feet 4 inches, and the height from the neck to the elbow is 14 feet 4 inches. Sir Gardner Wilkinson has calculated that the whole mass when entire must have weighed about 887 tons, three times that of the largest obelisk at Karnak. This building is probably that which is called by Diodorus the Tomb of Osymandyas. The statue we have described above, was brought from this edifice.[1] The word Memnon is perhaps a corruption of Miammen, and this building is almost certainly that called by Strabo the Memnonium.

The *second* building is an inferior mass of ruins, possibly the site of another temple, in front of which are still seated the two great colossi, which are the wonder of modern, as they have been of ancient travellers. The Easternmost of the two is shown by Sir G. Wilkinson to have been the Vocal Memnon of Strabo, which was said every morning to emit a sound like the snapping of a harp-string when the first rays of the sun fell upon it. These colossi are about 60 feet above the plain, including 10 feet, the height of their pedestals.

[1] It has also been conjectured that the Memnon of the Greeks is the Egyptian monarch Amenophis III., who reigned about B.C. 1430.

No. 15.

No. 15 is the colossal Head of a King wearing the *pschent*, carved in red Syenitic granite, and in its features resembling the portrait of Thothmes III. The workmanship is peculiarly good, and the whole has been well preserved, only one ear and a small portion of the chin having been knocked off. It was discovered by Belzoni at Karnak;[1] and though he does not specify the exact place, it would seem to have been found near the doors of the Granite Sanctuary. It was purchased in 1821 from Mr. Salt's collection.

The head is of somewhat larger proportions than that of the Memnon, being 10 feet from the neck to the top of the mitre, and the figure when complete was probably part of a standing colossus attached to a Caryatid pilaster. The cap has been ornamented in front by the Royal Snake, which is now partially mutilated.

This statue was probably originally about 26 feet high. Behind it is a Colossal Arm, **No. 55**, which belonged to the head just described: its size (about 10 feet long), compared with the head, enables us to estimate that of the whole statue when entire. The form of the arm, and its straightness, prove that it has belonged to a standing figure, and the under part of the arm shows by its fracture that it has been attached to the side of the figure, and once held in its hands a cylindrical staff, the remains of which are visible. A mutilated colossus still stands at Karnak, showing the manner in which such statues were usually attached to the Caryatid pilaster. The arm retains its original polish, and is one of the finest pieces of granite in the Museum.

No. 21 is a colossal statue of peculiar interest,[2] as it appears to be a

[1] Belzoni, p. 184.

[2] **No. 21.** The account which Belzoni has given of his discovery of this colossus is very interesting (Researches, p. 292). He had observed, he states, that, behind the Vocal Memnon and its companion, the ground was covered with fragments of colossal statues, and he knew that M. Drovetti and Mr. Salt, the French and English consuls, had made excavations there, the latter having thereby discovered the site of an extensive temple. There were also about thirty pedestals of columns of very large diameter. Belzoni further noticed that the part where the sekos and cella must have been (if the ruins were those of a temple) had not been touched by previous excavators, and here, accordingly, he set to work. On the second day he came upon this statue of Amenoph III., and on subsequent days he met with several other lion-headed statues (Pasht). Belzoni enters into some speculations about this edifice having been the real Memnonium, which would have been probable enough had we not the additional historical evidence in favour of the building at Gourneh, which seems conclusive. It is, however, instructive that Heeren has adopted Belzoni's conjecture.

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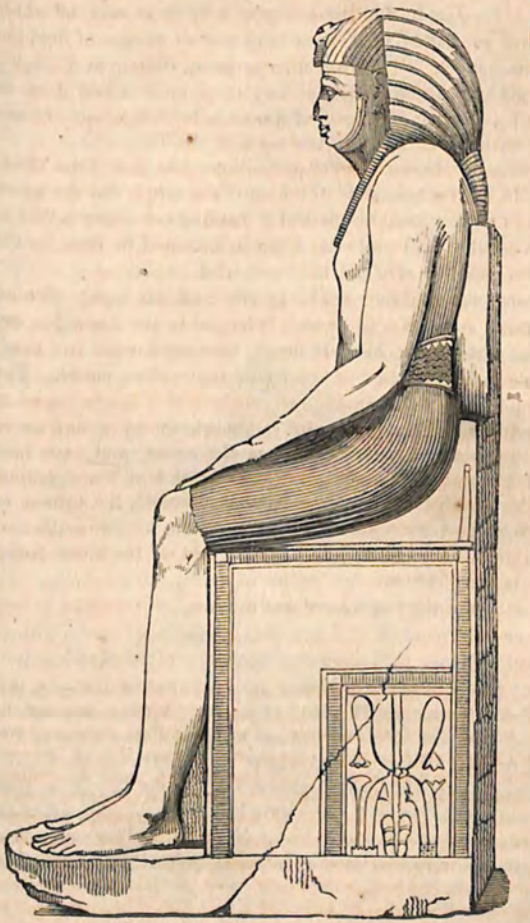

No. 21.

miniature representation of the great Memnon, and such as it must have appeared when entire. It is a representation of Amenophis-Memnon, or Amenoph III. Its material is black granite, changing in one place to red syenite, with large white crystals of feldspar diffused through it. The execution is good, the granite highly polished, and but slightly injured; and the subject is the Monarch seated on his throne, having on his head a head-dress ornamented in front with the *Uræus*. On the sides of the throne, and at the back, are lines of Hieroglyphics expressing the various titles of the King. The entire height of the figure is about 9 feet 6 inches, inclusive of the base, and of the statue itself about 8 feet 6 inches. The dress of the body in front is the *shenti*, or linen tunic, and is formed of a number of small flutings resembling those of a Greek column, partially overlapping the thighs, and extending in front between them as far as the knees. The hands are the only parts of the figure which are poorly executed; they are flat and stiff; and, but for their polish, would lead the spectator to imagine that they have been left unfinished.

The bust marked **No. 30**, which is probably a representation of the same monarch, Amenoph III., was discovered in the Gourneh quarter of Thebes. It will be observed that such of the details as are preserved in this bust, correspond almost entirely with the more perfect figure we have just described; the form of the snake and same head-dress exist in both; but as the rest of the statue below the waist is lost, we have no means of ascertaining whether the general position of the two figures was the same.

The name and prenomen of Amenoph III. are found on the Throne of the Vocal Memnon, and the united testimony of the Greek writers shows that he is the Amenophis of the Eighteenth Dynasty, and his reign between B.C. 1692-1661. His image appears among the ancestors of Rameses II. at the Rameseion, and among those of Rameses III. or IV. (Miammun) at Madinat Háboo. He was the founder of the Palace Temple at Luxor, and erected the pile of edifices from north to south, together with the Caryatides of Pasht, the sphinxes, and the colossal statues of the Vocal Memnon and its companion. His triumphs are recorded on the temple of Soleb in Upper Nubia,

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The head-dress of the Museum Memnon agrees with Mr. Burton's drawing of the back of the great Theban Memnon, and from the head Pococke (Egypt, pl. 1743) has attempted, though not very successfully, to restore the front face of the great Memnon. Pococke has supposed the head-dress to be an imitation of the leaf of the doum, or Theban palm.

on the left bank of the Nile at Sokhot and Al-Mahas, at Philæ, and at Beghe or Snem. There exist two monolith temples of him at Silsilis, and he erected a temple at Elephantina to one of the local deities. Under his reign we become first acquainted with the princes of Kush or Æthiopia, one of whom is represented at Beghe. The great historical events of his reign are depicted on the remains of one of the columns of the Amenopheion at Luxor, which has seventeen prisoners engraven on it, on the statue at Paris, which records twenty-three, on that at Soleb, which exhibits forty-three, and on that at Elephantina, which mentions twelve. Whenever accurate lists of the names of these prisoners shall be published in the order in which they occur on the monuments, and with indications of their colour, we may perhaps be able to assign the races, Asiatic or Æthiopian, to which they respectively belong.

No. 30.

ASIATIC

Two other colossal heads exist also in the Museum, **Nos. 4** and **6**, which, as belonging probably to nearly the same period as those last described, will be best noticed in this place. They were both procured by Mr. Salt from an excavation, to which we have already alluded, which he made behind the Vocal Memnon. There is therefore strong probability that they are intended for heads of Amenoph III., whose features they much resemble. Many such statues, we know, stood facing the great Colossi in the intervals of the front columns of the Propylon. The material of both heads is a brownish breccia highly crystallized, which has on **No. 6** peeled off from the right side of the face, so as to reveal the component parts of the stone. The portions which are uninjured still retain a high polish. The beard, unconfined by any case, is indicated by transverse incisions on the stone. On the forehead of these colossal heads may be seen the traces of the usual serpent, represented in the same manner as on the other statues, the tail being higher than the head, and extending up the surface of the stone to which it is attached.

The expression on the countenances of these two statues is peculiar, and unlike that of any other figures in the Museum. The angles of the mouth, though elevated in most Colossi, so as to give the effect of a smile, are raised much more so in these than in any other specimens we have met with. The distance, too, between the nostrils and the upper lip of **No. 6** is only $1\frac{3}{4}$ inches, which is very small when compared with the proportions of the rest of the face. An examination of the remains of the cap and bandages will show that these breccia heads must have had the same high cap which we noticed in our description of **No. 15.**

No. 67 is half of a very beautifully executed statue of Rameses II. (Sesostris), in fine red granite, presented to the Museum in 1840, by W. R. Hamilton, Esq. The dress is particularly rich and elegant, and the cap bears great resemblance to that of the red granite head of Amenoph III. already described. Decorations in this style are unusual at so early a period. The head-dress is surmounted by the pschent, the emblem of dominion over the upper and lower world, and ornamented with a collar and bracelets; the arms are crossed upon the breast, and hold respectively the flail and whip, the emblems of Osiris; on the right and left shoulders are two cartouches with hieroglyphics, the left bearing the name, "Rameses beloved of Amen." On the plinth, behind, are two perpendicular lines of inscription, alluding to the local Divinities under whose protection the Monarch is placed. This fragment was found at Ele-

phantina, and is 4 feet 8 inches in height: it is probable that it was originally in a seated position, and not attached, like many other statues, to a Caryatid pilaster. If so, the Hieroglyphics must have been cut on the back of the throne or chair.

No. 61 is a remarkable statue, finely executed in red granite, of a Monarch, whose name cannot with certainty be determined. He wears on his head the *absh* or white crown, the snake being visible in front over the forehead. On the shoulders are the name and prenomen of Rameses II., and on the chest those of Menephthah: the name on the belt has been erased. There seems some ground for believing that the statue itself is older than either of these Monarchs, and that they each in their turn appropriated it to themselves. The apron which hangs down in front is well represented, but the right arm and the two hands, which are in excellent preservation, have a rude and unfinished appearance. This statue has generally been attributed to Menephthah, who was the successor of Rameses II., and his thirteenth son. There are few historical records of his reign: adorations are indeed found in his honour at Silsilis, and in the quarries we find him represented adoring Amen, together with his wife Esi-nofre. At Thebes he has carved his legends on the Smaller Obelisk, and also in the palace at Gourneh: but the chief monument of his reign is his Tomb at the Bibán-al-Muluk (the Tombs of the Kings), from which Mr. Hay has succeeded in obtaining an excellent plaster cast. The reign of Menephthah is variously given by different interpreters, at from three to forty years. He probably ascended the throne about B.C. 1499.

No. 26 is a finely executed statue of the monarch Seti-Menephthah II. (called by Rosellini Menephthah III.), carved in a light brown or whitish sandstone, and well preserved. His name and prenomen are cut upon his shoulders, the usual place in these statues, and he holds before him, by both hands, a small naos or altar, on which is the head of a ram, the living emblem of the god Noum, one of the types of Amen-ra. Round the base of the throne runs an inscription, and there are two cartouches under his feet. One of the cartouches bears the name, "Sethei beloved of Phthah," or "Menephthah." The name of the God *Set* or Typhon has been erased, but the elements of its form are still distinct.

From this statue we may form a good estimate of the amount of anatomical knowledge possessed by the ancient Egyptians. The bony structure of the legs and the ankle joints are very strongly and distinctly marked; but the forms are treated with that formal

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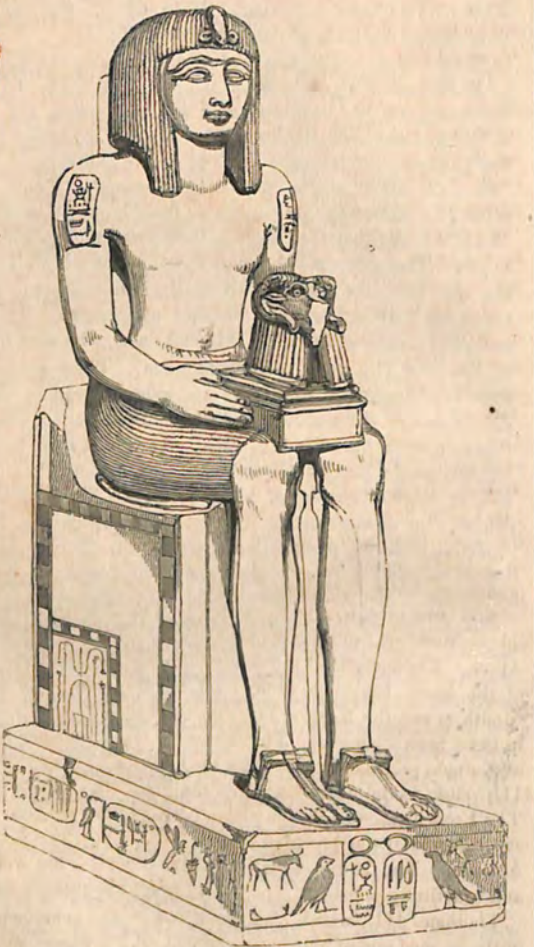


No. 26.

straightness which is the characteristic of Egyptian sculpture in all perfect statues. In seated figures the feet are generally placed nearly parallel to each other, while in those which are standing they are generally in the same right line, one perhaps being rather more advanced than the other.

The Seti-Menephthah here described is believed to be the Sethos of the Nineteenth Dynasty, who succeeded in expelling the second invasion of the Shepherds of Phœnicia or Palestine. His conquests are found recorded on some papyri which apparently recount the exploits of himself and his grandfather. Sir Gardner Wilkinson agrees in this attribution, but shows that this monarch is omitted in the procession at Madinat Háboo, from which circumstance it may be conjectured that either his ascendancy was unconstitutional, or his memory uncongenial to his descendants.

No. 12 is the last of the statues of Kings which we shall select as particularly worthy of note and description. It is of red granite, and has been called, not very properly, an altar. It consists of an upright shaft, broader at the base than at the top, with its four sides decorated with sculptures in alto-rilievo. On the broad side are two figures, and one on each narrow side. Their subject is the reception of the Monarch Thothmes III. under the protection of the Deities Month-ra (Mars) and Athor (Venus), each of whom holds him by the hand. The King himself appears in higher relief than the other figures, and, before the block was injured, wore a casque or helmet; round his waist is the *shenti*, and on his belt his prenomen, which is repeated with the titles of the Gods, on the vertical line at the side above him. The hawk-headed God at his side is Month-ra, and the female Divinity with the disk and horns is Athor. The feet of all the figures are wanting, and the upper part of the block has been broken off, on the sides over the head of Month-ra and the King. The figures of the Gods appear anciently to have been changed. This sculpture was found among the ruins of Karnak, probably not far from the Granite Sanctuary of Thothmes III., close to the wall containing the Statistical Tablet of Karnak. The French when in Egypt wished, but were unable, to remove it; subsequently it was procured by Mr. Salt, from whom it came to the Museum. The figures, which are twice repeated, are well executed and beautifully polished. Its present height is about 5 feet 6 inches.

Thothmes III., who is commemorated on this monument, has been justly deemed one of the most eminent of the Egyptian Monarchs, and to deserve the title of Great as compared with other Kings of the same name. The whole of Egypt, and even Nubia, bears testimony

No. 12.

to the vast public works completed or commenced by him. In Nubia he erected the Temple of Semne, and two rock-excavated chapels at Ibrim, near Ipsambul; and some of the earlier portions of the Palace at Karnak, composing more than one-third of that building, together with the Granite Sanctuary, before which stand the two great obelisks of his sister and father, are likewise due to him. The Church of S. Giovanni del Laterano at Rome, the Atmeidán or Hippodrome at Constantinople, and the city of Alexandria, have also obelisks which belong to his reign. The Obelisk of the Atmeidán records that he encircled with his ships the great waters of the Naharaina or Mesopotamia; and the Statistical Tablet of Karnak (interpreted by Mr. Birch in the 'Transactions of the Royal Society of Literature') enters into still fuller details of his conquests, and of the nations from whom he procured tribute. In one of the Tombs at Thebes are records of the tribute brought to him by many different races, together with animals indicative of a people belonging to Syria and Bactria. Thothmes is represented receiving the tribute, which is duly registered.

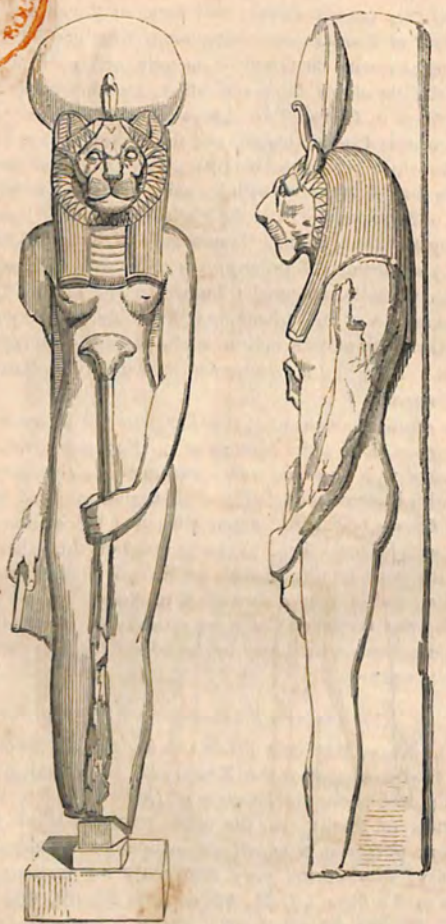
There is another monument of this King in the Museum, which is rather curious, as it is the drawing of an Egyptian artist, upon a board prepared with linen and stucco, and subsequently squared. He is seated, with his hair encircled by a fillet, elegantly tied in a bow resembling flowers, and with pendent ribands. Before him are two cartouches, with his prenomen. A plaster cast from the Fallen Obelisk in front of the great granite obelisk at Karnak also represents this King standing and offering a vase of oil to Amen.

With this brief notice of the more remarkable among the statues of Royal personages which may be found in the Egyptian Saloon, we shall take next—

2. Statues and Fragments of Deities:

premising, however, that it is difficult to distinguish the representation of the God from that of the King; the Kings being not unfrequently sculptured under the likeness of Deities.

The statues of Pasht are the most remarkable of this class. The Museum possesses a considerable number of representations of this Deity, who occurs very frequently on ancient Egyptian works, such as the **Nos. 37, 41, 45, 49, 57, 60, 62, 63, 65, 68-9, 71-2, 76-7, 79, 80, 84, 87-9, 95.** There is generally a great resemblance between them, and it is probable that many of the colossal forms of Pásht served for the purpose of Caryatides before the Temple of the Goddess Maut, at Karnak.



No. 76.

No. 63.

One of the best preserved of seven similar ones is **No. 76.** It is carved in dark granite, and represents the Goddess standing, holding in her left hand the lotus sceptre, and in her right the sacred Tau, or Symbol of Life. The workmanship is of the age of Amenoph III. (B. C. 1692-61), and of a grand, pure style. The cheeks and limbs are full and well proportioned, and the general effect is good. The relation of this Goddess with the Sun is indicated by the ornaments with which she is often adorned. Thus, in another colossal statue of her, which we shall now describe, she wears the disk of the Sun on her head, entwined with the Uræus.

No. 63 is a beautifully-polished specimen of black granite. The head is surmounted by a disk; the figure itself seated, the hands resting on the lap, and the left one holding the crux ansata. Below the breast, an ornamental band or border encircles the body, and is met by a broader ornamental bandage which, as a continuation of the head-dress, passes over the breasts to join the border below them: the feet are bare. This statue, which was excavated by Belzoni at Thebes, bears on it a Hieroglyphical inscription with the name and titles of Sheshonk I., the Sesonchis or Shishak, who, in B.C. 972, invaded Palestine and pillaged Jerusalem. In style it differs considerably from the one last described; the cheeks are more hollow, the polish and detail more elaborate, the structure of the limbs more free and less strongly developed: the whole character of the art is less grand and pure than that of the Eighteenth Dynasty. The slab itself is nearly perfect; but the right arm has been cracked across, and the disk on the head is in a separate piece mortised into the upper part of the figure, and not carved out of the solid block.

Another statue of considerable interest (**No. 8**) is one commonly called Hapimoou or Hapi, the Nile, found at Karnak. It is about the size of life: in front of it appears an altar, on which are circular and oval cakes of bread and gourds, with the head, haunch, and ribs of a calf. It appears that the ancient name of the Nile was Hapi-moou, signifying "secret waters." The Nile is generally represented as Androgynous, and his form is distinguishable by being embonpoint, with the full breasts of a female, denoting that the river was the nurse and support of Egypt. As Egypt was divided into the Upper and Lower districts, so also in Egyptian mythography there were two Niles, the one wearing the lotus, the other the papyrus, the representatives of the Upper and Lower country, and the types respectively of the flood and low state of the river. So, too, the flesh of the two Niles is distinguished by the one being

painted red and the other blue. The offices performed by the Nile, in the Egyptian Pantheon, were of a subordinate nature: thus in the chamber at Philæ, where the Creator Noum is fabricating the limbs of Osiris of potters' clay, the Nile ministers to him the necessary water for moulding the clay. He seldom or never appears as one of the principal Deities; but it is stated on the Hieroglyphics that *he vivifies all lands by his offerings.* In one instance he is represented seated in a rocky cave, holding in each hand a water-vase; on the top of the rock are a hawk and a vulture, the emblems of the male and female principles of nature. The region where his worship principally prevailed was at Snem or Beghe, of which he was the Lord. The object of the inscriptions on this statue, both of that on the border of the altar in front and on the side, is to commemorate the gift of this statue by Sheshonk to his Lord, the God Amen, with a prayer for health, prosperity, power, and victory over all lands and countries. The slab has been broken in several pieces and rejoined. It is not certain which monarch of the name of Shishak was its donor.

We shall defer a fuller account of Egyptian mythography till we come to the *Egyptian Room* (upstairs), as almost all the representations of deities are small, and in wood, clay, bronze, or porcelain.

3. Representations of Animals.

Of these there are none in the British Museum more deserving of notice than **Nos. 1** and **34**—two Colossal Lions in red granite, which were brought to England by Lord Prudhoe (now Duke of Northumberland) in 1832. They were found near Mount Barkal, a very singular isolated rock in Upper Nubia, amidst the ruins of what seems to have been a palace of burnt bricks. The building itself is now entirely destroyed, the chief walls only rising about two feet above the heaps of earth. Rüppell, the celebrated traveller, had previously noticed these Lions in the course of his travels, and had described one of them; the other, he states, was broken into several pieces. They are remarkably good specimens of the early Egyptian art, as applied to the delineation of animal forms. They are represented reclining in an easy, natural manner, the hind quarters loose and relaxed, and the leg, which is visible, stretched out nearly parallel to the body, but at some distance from it. The chest, the full deep shoulder, the expression of the ribs and the outline of the back, are all strongly marked and full of energy. The animals are

fleshy and muscular, and express admirably the idea of strength in a state of repose, which was probably the motive of the original design. The lion reclining on his right side is better preserved about the haunches than the other, and the stone is more highly polished; yet there seems no reason to doubt that the two were intended to form a pair. The material is a coarse-grained granite, with large pieces of feldspar, with black mica and quartz. The mane in front is inscribed with the prenomen and name of Amen-Asro, who is supposed to have been an Æthiopian monarch, and the base with a dedication to a King called Ra-neb-ma from his grandson Amenoph III. (Memnon), in whose reign it must have been sculptured.

The lion which is lying on his right side has the hieroglyphics only on the vertical front face of the plinth; and several of the cartouches have been purposely damaged, which does not appear to be the case with the other, so far as we can judge from the parts which are not broken off. It is probable that they were both excavated from the quarries at Tumbus.

4. Sarcophagi.

The British Museum contains several remarkable specimens of these funereal monuments, which, when carved out of stone, were generally used as the last and outer coverings of the body; though seldom, owing to its costliness, except by Kings or very wealthy persons. Such sarcophagi generally consist of two parts; the case containing the body, formed of one piece of stone and open at the top; and the lid which covered the opening. In some of the specimens in the Museum Collection the cover is wanting, but others are complete. The sarcophagus was generally a plain massive chest; but occasionally it was carved somewhat in the shape of the mummy to be deposited within it, with the human face, &c., sculptured on the outside. These last were not, impossibly, actual substitutes for the cheaper and more common cases of wood, while the more massive ones, on the other hand, were adapted to contain the cases.

The first sarcophagus we shall describe is **No. 10**, and is called "The chest of the Sarcophagus of the Monarch Her-necht-hebi, (supposed to be either Amyrtæus or Nectabes,) of the Twenty-eighth Dynasty." It was found, according to the French, who first discovered it, in the court-yard of the Mosque of S. Athanasius, at Alexandria, where it was looked on by the Turks with considerable veneration. Its material is a breccia from a quarry near Thebes, and resembles that called in Italy *breccia verde*. It is a composite stone, in many cases admitting a high degree of

polish, and very difficult to work: hence its rarity among Egyptian remains. This is a very remarkable specimen; and the carving on it is so minute that, in more than one instance, as many as twelve hieroglyphics may be found within the space of one square inch: the whole surface, which is more than 100 feet square, is said to contain in all 21,700 characters. It is about ten feet three inches long, and varies from nine to ten inches in thickness, and is sculptured within and without with figures of men and animals; the Hieroglyphics, however, on the inside are not so numerous as on the outside. The celebrated traveller, Dr. Clarke, fancied that this was the identical sarcophagus which once contained the body of Alexander the Great; but we do not think he has made out his case in the paper which he wrote on the subject, while there is no doubt that the stone case itself was not made *for* Alexander, but for another person who lived at least a century before his time. There are, however, some curious coincidences in the story of Alexander's funeral, taken in connection with the subsequent traditions, and it is just possible that the secondary use of this sarcophagus may have been that which Dr. Clarke has imagined.

We know that Alexander died at Babylon, and that his body was embalmed after his death; that, after two years which were spent in preparing a suitable vehicle for it, it was conveyed to Egypt, and eventually taken by Ptolemæus, the Son of Lagos, to Alexandria, instead of to the Temple of Jupiter Ammon; and that a temenos was constructed for the body of the Macedonian King, who became the Hero of the city he had founded, and was honoured in after times with periodical sacrifices and festivals. It appears, too, that the body was still in Alexandria when Strabo visited Egypt, though no longer in its original case, which had been stolen by one of the later Ptolemies; that Augustus ordered the corpse to be brought from the Tomb, and that he placed a golden crown and flowers upon it, paying adoration to the great Founder of the city. The tradition that the remains of Alexander were still within the walls of Alexandria lasted to the time of the French occupation of Egypt, at the close of the last Century.

On the other hand, we know that the bodies of the Ptolemaic Princes were embalmed and buried within the same building, and it is just as likely that the sarcophagus was used for one of them as for the remains of Alexander the Great; while the Hieroglyphic name, which has been read upon the monument, is that of Amyrtæus, one of the Saite Dynasty, who reigned from B.C. 414 to B.C. 408. The Muhammedan tradition that the body of Alexander was still in

Alexandria prevailed as late as the time of Leo Africanus, in the Sixteenth Century of our æra; but this alone would not prove anything at all in favour of Dr. Clarke's theory.[1]

Another monument of considerable interest, from the excellency of the workmanship on it, is **No. 23**, called the "chest of the Sarcophagus of Hapimen, a Royal Scribe." It is carved in black granite, and was discovered at Cairo, where it had been used by the Turks for a cistern. It occupied a niche under the steps of a mosque in one of the small squares of that city, and served as the basin of a fountain popularly called the "Lover's Fountain," it being believed that its waters had the power of curing love.

No. 32 is a remarkably perfect specimen of the large chest-formed sarcophagi, carved in black basalt. On its cover is a bas-relief of the goddess Athor, and in the interior the Sun, and the Heaven represented as a Female: at the bottom is another representation of the goddess Athor. It does not appear to have been satisfactorily determined for whom this sarcophagus was made. The inscriptions on it are for the most part addresses to different Deities: but among them the Queen of Amasis, of the Twenty-sixth Dynasty, is mentioned, who is called the daughter of King Psammetichus and his wife Nitocris. This sarcophagus was discovered in an excavation 130 feet deep, behind the Palace of Rameses II., at Thebes.

5. The Obelisks.

The Obelisks are among the most characteristic specimens of Egyptian art, and directly connected with the system of architecture which prevailed in Egypt. The Obelisk is, properly, a single shaft of stone cut into a quadrilateral form, the horizontal width of which diminishes by a gentle gradation from the base to the summit, where the four sides make a sudden angle, converging to one apex, so as to form a small pyramid, or pyramidion. Originally, and when of a large size, they were generally placed in pairs opposite the entrances to the temples. In this position their peculiar form produced an imposing effect. Rising from their base in one unbroken line, they enable the eye to take in their whole height without check or interruption, while the absence of small lines of division allows the mind to be fully impressed with the colossal unity

[1] The hieroglyphical subjects on the so-called tomb of Alexander of the passage of the sun in his boat through the liquid ether at the twelve hours of the day and night—with explanatory legends—subjects constantly found on the tombs at Thebes.

of the mass. The tapering form gives lightness, and the pyramidal termination has in itself an agreeable effect. Let any one but compare the relative effects produced on him by pyramidal shapes of the obelisk and that of the single column (such as that called Cleopatra's Needle with the Monument in London), and the far greater beauty of the former will be at once perceived. It has been well remarked that for a single object of large dimensions, a pillar with its extended base and heavy capital is one of the worst forms, and that some of the high chimneys attached to our manufactories produce a more pleasing and striking effect than the Monument of London could produce in any position.

Obelisks vary very much in their size, from that of the gigantic one at Luxor to that of the two small ones in the Museum; but the principle on which they have been constructed appears to be the same in all of them.

The two broken obelisks in the British Museum were brought by the French from Cairo. They must have been, originally, of small dimensions, the side of the base of each, as they now stand, being only 17 inches. Their material is a fine black basalt, admitting a high polish, and the figures which are cut upon them show that the artist has been well aware of the excellence of the material on which he was exercising his skill.

6. Inscribed Slabs.

The Inscribed Slab commonly called the Rosetta Stone, **No. 24,** is, beyond all question, the most valuable relic of Egyptian history which has survived the ravages of time, and the key to our present knowledge of the interpretation of the Hieroglyphical legends.

This stone was found in 1799 by M. Bouchard, a French officer of engineers, in digging the foundation of a house near Fort S. Julien, not far from the Rosetta mouth of the Nile, among the remains of an ancient temple dedicated by Pharaoh Necho to the god Necho: it came into the hands of the English by the sixteenth article of the capitulation of Alexandria, which required that all objects of art collected by the French Institute in Egypt should be delivered up to the English. The Rosetta Stone was among the objects so claimed, and was therefore conveyed from the house of the French commander, General Menou, whose private property it had become, by General Sir Hilgrove Turner, at the command of Lord Hutchinson. It was placed on board the frigate Egyptienne, which had been taken in the harbour of Alexandria, and confided to the care of Ge-

neral Turner, who came home in her in the beginning of 1802. Before he left Egypt, General Turner had been informed that a similar stone existed at Menouf, but that the inscription was nearly obliterated by the earthen jugs which had been placed on it, as it stood near the water, and also that there was a fragment of another built into the walls of the French fortification of Alexandria.

The stone itself is a piece of black basalt, in its present state much mutilated, chiefly at the top and on its right side. Its greatest length is about 3 feet, and its greatest breadth is about 2 feet 5 inches. The under part of the stone, which is not inscribed, is left rough: in thickness it varies from 10 to 12 inches.

On its arrival in England it immediately attracted attention; a copy of it was published by the Society of Antiquaries. The Greek and Demotic inscriptions were examined by Porson, De Sacy, Akerblad, and Dr. Young, whose sagacity in decyphering the name of Ptolemy in the Hieroglyphical portion afforded the key to the subsequently more extended and fruitful labours of Champollion the Younger.

Its peculiar value philologically consists almost wholly in this fact, that the inscriptions on it are a triple copy (bilingual, but tri-literal) of the same document; the languages being Egyptian and Greek, and the characters with which it is inscribed being the Hieroglyphic, Demotic, and Greek, arranged in this order—the Hieroglyphic at the top, the Demotic in the middle, and the Greek at the bottom. The larger portion of the Hieroglyphic legend is broken off; about fifteen lines of the Demotic are also wanting, and the end of the Greek inscription is mutilated. It is obvious, therefore, that the labour of interpretation is greatly increased, and that there are difficulties *in limine* which no amount of critical acumen on the part of those who might attempt to decipher it could overcome.

The Rosetta Stone is a Record and Decree set up in the reign of Ptolemæus V. Epiphanes, probably about the year B.C. 196, in the twelfth year of his life, and the ninth of his reign; and the principal historical facts mentioned on it are the birth of the King on the 8th of October B.C. 209; the troubles in Egypt, and the decease of his father Philopator; the attack of Antiochus by sea and land; the siege of Lycopolis; the inundation of the Nile, August 12, B.C. 198; the chastisement of the revolters; the coronation of the King at Memphis, March 26, B.C. 196; and the issue of the Decree itself the following day. On the monument, the acts done by the Prince during his minority are attributed to him; he is commended for his piety, his liberality to the temples, his remission of arrears of taxes, and diminution of the

imposts; his victories over the rebels, and his protection of the lands from the inundation of the Nile by dams. The inscription is a proof of the gratitude of the priests, who flatter the young King for his exploits, and, to commemorate them duly, enjoin that a portrait (εἰκων) shall be set up to him in the sanctuary (adytum) of all the temples: and that "this decree shall be engraved on a tablet of hard stone in Hieroglyphic, Demotic, and Greek characters, and set up in each of the first, second, and third-rate temples at the statue of the ever-living King." It has been conjectured that the Greek part of the inscription is the original document, the Hieroglyphic and Demotic versions translations of it, a supposition which the extracts made by Champollion in his 'Grammaire Egyptienne,' together with those cited from his MSS. by Letronne, seem to confirm.

Since it is to the Rosetta Stone that we owe our first real knowledge of the system pursued by the ancient Egyptians in their monumental writing, this seems an appropriate place for stating succinctly what have been the means adopted by European scholars in the decypherment of Hieroglyphic inscriptions, and some of the results which have attended their labours.

Dr. Young was certainly the first person who attempted a scientific analysis of the legends on the Rosetta Stone, and the method which he adopted in determining the value of these texts has been justly deemed a "master-piece of ingenious contrivance," his really great discovery being, that he was the first to demonstrate that, in both Hieroglyphic and Demotic writings, "certain characters in the proper names, whatever may have been their original import, were employed to represent sounds." Dr. Young began by observing that the Demotic legend on the Rosetta Stone, though imperfect near the beginning, was still sufficiently legible to admit a comparison of the different parts with each other, and with the Greek inscription below it. That on making such inspection in the two passages in the Greek in which the words Alexander and Alexandria occur, we are able to recognise in the Demotic two well formed groups of characters resembling each other, and which, as De Sacy had already noticed, may therefore be presumed to represent those two names. That on further examination a small group of characters may be observed occurring in almost every line, and which must therefore represent either a termination or some common particle. (This particle was at length proved to represent "*and*.") Dr. Young further notices, that there are two collections of groups recurring respectively in the Demotic and the Greek, the one repeated twenty-nine or thirty times in the Demotic, and thirty-seven times in the Greek; the other fourteen times in the Demotic, and

eleven times in the Greek; the first he concludes must represent the word *King*, the second the name *Ptolemy*. In the same way he attempted to determine the equivalents in the two inscriptions for the local name Egypt, though it would seem that the precise title occurs more frequently in the Demotic than in the Greek, the latter omitting it occasionally, or substituting for it *country*. It is indeed true that, so far, the solution of Dr. Young's problem does not require any knowledge of the sounds of the Demotic characters, and that any one with sufficient patience might determine generally what groups of Demotic characters correspond to certain Greek words. Yet still the commencement was a sound step in advance, supposing that the Greek original was faithfully represented in the Demotic text.

The next step was to make a careful examination of the upper or Hieroglyphic legend. On doing this, Dr. Young discovered the representation of the name of Ptolemy, enclosed within a ring or cartouche, and demonstrated the truth of a conjecture first made by Zoëga in his work on Obelisks, printed at Rome in 1797, that proper names were always surrounded by an oval line or ring. He, at the same time, succeeded in showing the *phonetic* (or *alphabetical*) powers of the characters of which this name was composed in a manner which it is not necessary to repeat here, and not long after was nearly as successful in ascertaining the Phonetic value of the pictorial symbols which represent the name of Ptolemy's Queen Berenice. Dr. Young considered that in this name two different systems, the one syllabic, and the other alphabetic, were combined together,—the whole of *the first syllable Bir* being represented by one symbol (a basket, which in Coptic is Bir), while some subsequent *letters*, as E and N, were denoted by individual symbols, as an eye and a wavy line. Such was the first rough attempt to interpret the Hieroglyphics; and so much Dr. Young has, in our opinion, a perfect right to claim as his own original and independent discovery. The Essay in which this discovery was announced was published in the 'Supplement to the Encyclopædia Britannica' in December 1819,, and thus gives him the claim of priority of publication and originality of discovery; while, on the other hand, it appears that two years later, in 1821, M. Champollion published at Grenoble a volume, entitled 'De l'Ecriture Hiératique des Anciens Egyptiens,' in which he adheres to his earlier and opposite opinion, and states his present conviction that *hieroglyphics are not phonetic*, "que les signes hiéroglyphiques sont les signes des choses, et non les signes des sons."

To M. Champollion, however, is justly due the honour of having corrected some mistakes into which Dr. Young had fallen, and the elaboration of the system, which, so far as it is at present either valuable as a means of future discovery or satisfactory in its results, is mainly due to his untiring patience and unwearied assiduity. For this task he was indeed better fitted than any other scholar of his day, having been from his youth earnestly devoted to the pursuit of Egyptian studies, and having given much time to the acquisition of the Coptic language.

Almost the first question he had to deal with in following out Dr. Young's discovery was this; are these phonetic pictures chosen arbitrarily, or are they subject to some general law? If only the former, it would seem hopeless to expect more success than the interpretation of proper names: if the latter, we should at once have a basis from which research might be continued and extended. On further examination Champollion was enabled to establish this general law, *that signs, used as letters, representing certain sounds, are always the picture of some object, the name of which, in the old Egyptian language, begins with the letter which it represents.* Thus, supposing we wished in our own language to introduce writing of this kind, a hand might represent the sound *h*, a dog the sound *d*, a staff that of *s*, and so on. Allowing the general truth of such a law, we should, in all cases which admit of its application, at once obtain a key to Hieroglyphic interpretation: moreover, if the symbols used in any given inscription were always strictly phonetic, that is the equivalents of alphabetic letters, we should be able to transcribe such an inscription into such letters. It appeared, however, on a more extensive investigation, that though the sign of the sound was indeed taken from the image of some word in the common language of the people, yet that the Egyptians did not confine themselves to *one sign for each sound*, but made use of many; the only necessary condition was this, that the sign should be the pictorial representation of some object whose name in the spoken language began with the sound to be expressed: thus the sound of *b* might be denoted by a bird, a book, a bat, a bull, &c.; hence the number of phonetic hieroglyphics became very considerable. Still later new intricacies were detected by the discovery that, besides the picture signs, or representations of natural objects, the Egyptians made use also of symbolical, typical, or enigmatical signs, representing ideas by physical objects bearing more or less analogy to the idea represented; together with certain other combinations formed of figures of physical beings, representations of monsters, grouped and connected, in

ancient times called *Anaglyphs*. It is probable that these Anaglyphs are pages of that secret writing which the Greek and Roman writers declare was known only to the Priests and the initiated; for the strictly Hieroglyphic writing, on the other hand, does not appear ever to have been a secret character, but to have been known to, or at least capable of interpretation by, all educated persons in ancient Egypt.

It is worthy of remark that S. Clement of Alexandria (to whom alone of the ancients we owe any satisfactory account of the Egyptian system of writing), after noticing the two other forms, viz. the *Epistolographic* (*or Demotic*), and the *Hieratic* (that used by the sacred scribes), divides the third or Hieroglyphic into two kinds, one of which he calls Kyriologic (διὰ τῶν πρώτων στοιχείων, by the first elements), the other Tropical. It is clear that by the first he means the system of Phonetic Symbols (that is, the use of the initial letters of common words as explained above), and by the second, that of Typical representation of Ideas, which has been called the Ideagraphical. If this interpretation of S. Clement's meaning be just, it follows that the system proposed by Dr. Young and adopted by Champollion has the confirmation of the only writer who himself, by his residence in Egypt, well acquainted with the system adopted there, has spoken accurately and truly of what he understood. Add to this, that Plutarch in his Symposion makes Hermias say, that "Hermes is said in Egypt to have first invented letters: the Egyptians, therefore, represent the first letter of the alphabet by a picture of the Ibis (τῶν γραμμάτων Αἰγύπτιοι πρῶτον Ἶβιν γράφουσιν) as belonging to Hermes." The context shows that alphabetic symbols are here spoken of, as it speaks expressly of the arrangement and order of letters in the alphabet. Champollion had independently, by his own method, arrived at the same result, for he says, "L'épervier, l'ibis, et trois autres espèces d'oiseau s'emploient constamment pour A."[1] The existence of one Phonetic Hieroglyphic may therefore be proved by the testimony of Plutarch.

The next and most important matter to ascertain is what has been really done in the way of decypherment, and whether what has been done agrees with history? Now it is quite possible that when the signs representing sounds have been once made out, a writing may be read by the rules of artificial decyphering without even a knowledge of the language; but it could not be understood, if the ma-

[1] Champ., Lettre à M. Dacier, p. 38, pl. iv.

jority of symbols so determined, after all merely represent letters of an alphabet. It is therefore necessary to determine the language in which the inscriptions were written; and this, in the case of the Hieroglyphics, it is generally agreed, must have been the Coptic. Now, the Coptic itself has ceased to be a living tongue, and exists only in writings (the present Copts for the most part speaking Arabic). We know of three principal dialects of it—the Saidic or Thebaic, which prevailed in Upper Egypt; the Bahiric or Memphitic, in Middle Egypt; and the Bashmuric, in Lower Egypt, in the Oases, or in both. Its whole literature is Theological; and the alphabet in which the language is at present written has been borrowed from the Greek, with the addition of eight signs to express sounds for which the Greek alphabet was not adequate. From the peculiar position of Egypt, and the long time that it was under the dominion of the Greeks and Romans, we should expect to find that a large number of foreign words had crept into the Coptic.[1] Yet, after all, the proportion of Greek words appears to be very small, and of Latin hardly one has been recognised. The presumption is, that with all allowances for modifications and changes during the lapse of eighteen or twenty centuries, the Coptic is at least as near to the language of the Pharaohs, as modern Greek to the language of Demosthenes; and no one will deny that we *might* easily understand ancient Greek, even if we had no better clue than through the modern.

What has been as yet decyphered, consists almost entirely of inscriptions on public monuments, temples, palaces, obelisks, and mummies. Now since we know that the principal monuments were built by Kings, we should expect to find their names and usual titles. In a Theocracy such as the Egyptian government, the style of these would naturally have reference to the Divinities with whom these kings had associated themselves. There would also be a recital of names of ancestors and of similar titles borne by them.

We find, accordingly, that we hence meet with such titles as "Well beloved of Amun," "The approved of Amun," "The Ammon loving," &c., which evidently refer to the worship of and relation with local deities.

Again, the translation of the inscription on the obelisk of Hermapion, preserved by Ammianus Marcellinus (xvii. 4), is a direct proof that the true interpretation of the Hieroglyphics was known

[1] *Coptic* has been deemed by some a corruption of *Egyptic* (Αἰγύπτιος).

as late as the Fourth Century; for he gives the title of the King by whom it was erected, partly in the same words, and even where his rendering differs from the original, in a style manifestly Egyptian. Lastly, of the names of the Pharaohs, the majority of which have been preserved to us in the fragments of Manethon; and what has been as yet decyphered agrees as well with these as can be expected, allowing for the omission of vowels in the Egyptian orthography, and for the alteration caused by the Hellenizing of the terminations of the Egyptian names. We have also, by the late discoveries of Colonel Rawlinson, the additional curious evidence afforded by the inscriptions on the Vase, preserved in the Treasury of S. Mark's at Venice, on which there are two legends, one in Hieroglyphics, and the other in the three forms of the Cuneiform writing. Some years ago Sir Gardner Wilkinson decyphered in the former the name Artasharssha (Artaxerxes), and we now know that this interpretation is correct by the discovery of the means of reading the Persian Cuneiform, in which the same name is expressed.

On these grounds, in our opinion, we are fairly warranted in believing the method discovered by Young and adopted by Champollion to be the right one, and that it does not rest, as some have supposed, on merely fanciful and arbitrary *data*. It must be remembered that we are still only on the threshold; and that though many of the most powerful intellects in Europe have for many years been engaged upon the study of these recondite records, we are not yet in a position to determine how much may be done by the correct application of this method, as the Ancient Coptic continues to unfold its treasures, and as the Hieroglyphic texts themselves are more carefully collected and more completely collated.

Such may, perhaps, suffice for a notice of the Rosetta Stone. We proceed to describe the "Tablet of Abydos," a monument which is thought by Egyptian scholars scarcely less interesting than the Rosetta Stone.

The name "Tablet of Abydos" has been applied to an inscription discovered by W. J. Bankes, Esq., in the year 1818, on the wall of a small building, partly executed in the rock, at some distance from the principal pile of Abydos. It was observed on clearing away the sand which covers the ground-plan of those extensive ruins. M. Caillaud subsequently examined it in 1822, and sent a drawing of it to M. Champollion, who published an engraving of it in his second 'Letter to the Duc de Blacas relative to Egyptian History.' The tablet itself is incomplete, both in the upper part and in one of its extremities. It was eventually removed by

M. J. F. Meinaut, the French Consul in Egypt, and purchased for the Museum, at his sale in 1837, for 500*l*. It was first made known in Europe by Mr. Bankes, who circulated privately lithographs taken from it; then by Caillaud, Champollion, Mr. Salt, Dr. Young, Mr. Burton, and Sir Gardner Wilkinson. Of these copies M. Caillaud's is the most complete, but Sir G. Wilkinson's the most correct as to its present state, the tablet having suffered considerable mutilation between the respective visits to it of M. Caillaud and Sir Gardner Wilkinson.

Its chief value consists in this, that it gives a chronological succession of the Monarchy, the commencement of which is uncertain, but which terminates with Rameses the Great, who makes an offering to his ancestors and predecessors on the throne. Each line reads in a direction perpendicular to that at the base of the Monument, which gives the name of King Rameses under its different forms. Thus the Tablet, when entire, expressed "Libation made by the King Rameses to the Kings," &c., in a horizontal line which surmounted it; and then to each King in succession, their names following in order from 1 to 52. The succession is from right to left, similar to the Karnak Tablets. By no means the whole of what remains can be made out, but there seems satisfactory evidence for the names of the first five or six Kings of the Twelfth Dynasty, from B.C. 2082—1822, and for those of the first fourteen (omitting the tenth) of the Eighteenth Dynasty, from B.C. 1822—1499; but most of the readings of these names are confirmed by other monuments in different parts of Egypt.

7. Sepulchral Tablets.

This large collection of sepulchral memorials records the names of persons from which these tablets have been procured. They are much alike, especially to the uninstructed eye; and, though valuable to the Egyptian scholar, as supplying him with additional materials to aid in the interpretation of his difficult language, they possess comparatively little interest for the majority of visitors. From the 400 which are placed along the walls and in different parts of this room, a few may be here especially noticed.

Some are of an extremely ancient date: thus, **No. 212**, a tablet to the memory of a minister of Nepercheres, ascends to the remote period of the Fifth Dynasty; while **Nos. 143, 145, 233, 256, 257, 258, 557, 558, 559, 562, 572-6, 581,** and **585** belong to that of the Twelfth Dynasty. Some of them are remarkable for the subjects which are traced upon them, illustrative of the

domestic manners and habits of the people at a very remote period. Thus,

No. 256 declares that the person it commemorates was Prefect of the Palace of Amen-em-ha, one of the Kings of the Twelfth Dynasty, and contains a sort of family register.

No. 557 is a tablet of the same period, and represents a functionary seated on a chair before a table of viands, and having his four daughters before him; and below him are his father, mother, and brother. On this tablet are traces of the ancient paint.

No. 576, of the same period, is a dedication for Senatef, a chief of the Palace of King Amen-em-ha; his two brethren are represented bringing him a haunch, a goose, and some bread, and five other members of his family are present.

No. 579 is interesting, as showing that the tablet has, for some reason, never been finished, the squared net-work or canon for the guidance of the sculptor still being apparent on it, traced in red.

Some of the tablets are believed to be older than the Twelfth Dynasty, though their precise date has not been determined: of these, **Nos. 563, 577-8,** and **584** are specimens.

Some have an interest independent of their date or excellence of execution, from the names of the persons recorded on them. Thus,

No. 193 contains a representation of the Celestial Sun, or Agathodæmon, with a *Greek* honorary inscription, erected by the local authorities and inhabitants of the village of Busiris to Tiberius Claudius Balbillus, Governor of Egypt under Nero.

Nos. 153 and **277** contain respectively representations of the monarch Amenophis I., standing and sitting. In the first instance, he is making offerings to Amen-ra and other Deities; in the second, he is seated beside his wife, holding in his hand the emblem of life.

No. 303 is an excellent specimen of Egyptian colouring, and is curious for the way in which it is divided into three separate divisions. The first division represents Kahu, the superintendent of the place where the offerings to Amen were deposited, clad in the skin of a panther and in the act of making various offerings to Isis, Osiris, and Anubis. The second denotes the same person, but wearing a different dress, seated by the side of his sister Nem, and receiving the offerings and adorations of his four sons. The third shows his daughters and younger children bringing various offerings of viands and green lotus flowers.

No. 305 is divided like the last, but into two divisions. In the first, the members of the family are seen offering funeral honours

and weeping over four mummies, which are placed upright; and in the second, and lower one, the mummy of the deceased is laid out by Anubis.

Nos. 332, 344, 359, and **372** are curious, as showing the prevalence of an heretical worship of the sun's disk during the reign of Amenophis IV.

No. 398 represents the Roman Emperor Tiberius kneeling and offering a mirror to the deities Mut and Chons. This tablet appears to have been erected on account of certain repairs made to the shrines of these gods.

Besides what may be strictly called Sepulchral Tablets, answering nearly the same purpose as our modern grave-stones, there are several miscellaneous objects in the Egyptian Saloon, some of them, like the tablets, memorials of deceased persons, and some fragments found in different parts of Egypt, and procured by the Museum at different times from various travellers and collections. Among these are such monuments as the following, which admit of sub-arrangement for the convenience of those who are desirous of pursuing the study of Egyptian antiquities fully.

1. *Sepulchral tablets in the form of doorways*, generally dedicated to some god or goddess. Such are **Nos. 235-9, 308, 324, 335, 556,** and **569.**

2. *Sepulchral tablets in the form of altars for libations*, generally dedicated to some god or goddess, and bearing on them offerings of different kinds, such as cakes of bread, vases of wine, parts of animals, &c. Such are **Nos. 413-424, 502, 509, 553-4, 590-2,** and **596.**

3. *Christian tablets*, erected during the Roman period. Such as **Nos. 405-7, 408*, 409, 601, 607.** One of which, **No. 406,** bears a Greek inscription, and appears to have been set up as late as the year A.D. 545-6.

4. *Sepulchral Pyramidia*, or small models of pyramids, on which are generally represented either the deceased personage, or the emblems of one of the gods.

5. *Models of small Naoi*, generally of a rectangular shape, and probably offerings in honour of some deceased person—by his friends or relations. Such are **Nos. 412, 467, 476,** and **597.**

6. *Jambs from the doors of tombs.* Such as **Nos. 160, 529-35, 550, 552.** Of these, **Nos. 530-5** are probably the oldest

Egyptian monuments in the British Museum. They are all portions of a tomb, procured by Mr. Salt from the neighbourhood of the Pyramids of Gizeh, and are believed to belong to the very remote æra of the Fourth Dynasty.

7. *Fragments from tombs*, some of very early date. Such are **Nos. 167**, 430, 444-5, 447, 449-451, 457-7, 527-28, 537-46, 598.** Of these, **Nos. 527** and **528** are attributed to the Fourth Dynasty.

8. *Fresco paintings from the walls of tombs*, **Nos. 169-181.** Some of these are very curious; for instance, **No. 170**[1] represents a scribe of the royal wardrobes and granaries standing in a boat, accompanied by his children, and a cat catching water-birds among the reeds of the Papyrus. **No. 171**[2] is the registration by an attendant scribe of the delivery of ducks, geese, and eggs; and **No. 177**[3] is the representation of a square pond, in which fish and ducks are represented swimming, and surrounded by trees. The peculiar arrangement of the trees round the pond proves that the artist of this monument was unacquainted with the ordinary rules of perspective.

9. *Tablets with representations of animals*, such as the Ibex, **No. 356**; the Steer, **No. 298**; Snakes, **No. 434**; Hawks, **Nos. 437, 501**; Lion-headed Hawk, **No. 480**; Lions, **Nos. 439, 441, 453**; Cow of Athor, **No. 459**; Crocodile, **No. 484**; and Sphinx, **No. 444***.

10. *Miscellaneous fragments*, consisting of
Small statues, **Nos. 168, 470, 500, 503-4, 512-5.**
Heads, **Nos. 486-7, 526.**
Busts, **Nos. 489-492.**
Obelisks, **Nos. 523-4.**
Models for Head-rests or Pillows, **Nos. 426, 428.**
And Basins, **Nos. 28, 108, 465, 495.**

Lastly. A large collection of *Sepulchral vases*, **Nos. 608-732.** Originally, when complete, each in sets of four, with heads surmounting them of the four *Genii* of the Dead, called respectively, Amset (human-headed), Hapi (baboon-headed), Tuautmutf (jackal-headed), and Kebhsnuf (hawk-headed).

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[1] Engr. Long., vol. ii. p. 59. [2] Ibid., p. 61. [3] Ibid., p. 72.

The principle of this quadruple arrangement was, that the ancient Egyptians were in the habit of dividing the viscera of the dead into four parts, and embalming them separately under the protection of their appropriate Deity. Thus the first appears to have presided over the stomach and large intestines; the second, over the small intestines; the third, over the lungs and heart; the fourth, over the liver and gall bladder. Each vase was inscribed with Hieroglyphics containing the formula appropriate to it. The *Genii* are addressed respectively by the four Deities, Isis, Nephthys, Neith, and Selk; or in some cases, the Genius tells the dead that he has come to his side, bringing him wax clothes, incense, and water.

The vases themselves are constructed of various materials, as *Arragonite*, **Nos. 609-12, 614, 618, 621*-2, 628-635, 636-39** a complete set of four. *Calcareous stone*, **636-39,** complete; **640-43** ditto **659-705.** *Pottery*, **Nos. 648-652.** *Wood*, **Nos. 653-4.** The most beautiful specimens are in Arragonite. Some of them are solid and only partially hollowed—and must therefore be presumed to have served as models. They are often found enclosed in large wooden boxes, and have been more frequently discovered in the tombs of Memphis than in those of Thebes or Abydos. They appear to have been used from the earliest times; thus **Nos. 682-3** may possibly date even from the Fourth Dynasty: towards the close, however, of the Egyptian monarchy and under the Ptolemies, the entrails appear to have been embalmed in separate packets, which were wrapped up with the dead, and had each attached to them a small wax figure of its Genius.

TABLE OF EGYPTIAN CHRONOLOGY, &c.

For the convenience of those who may be desirous of keeping before their minds the relative dates of different Egyptian Dynasties, or anxious to know what Egyptian monuments exist in the British Museum belonging to well ascertained periods, the following table has been drawn up from the works of Rosellini, Wilkinson, and Bunsen, and the several dates assigned by those authors have been arranged in a tabular form. As Champollion has not paid so much attention as other writers to the early chronology, it has not been thought necessary to make a separate table for his dates; wherever, however, he differs materially from the above-cited authors his opinion has been mentioned.

E.S. refers to Egyptian Saloon. E.R. refers to Egyptian Room.

DYNASTY.	ROSELLINI.	WILKINSON.	BUNSEN.	Events.	Monuments in British Museum.
	B. C.	B. C.	B. C.		
I. THINITE.					
Menes . . .	No date	2580	3643	Founded Memphis. Foreign wars.	
II. THINITE.					
Nepercheres . .	. .	. .	. .	Pyramids invented. Copper mines at West Magara.	Tablet of an officer in his reign, E. R. 212. Alabaster vase, E. R. 4492.
III. MEMPHITE .	. .	. .	About 3453.		
IV. MEMPHITE.					
Cheops, Suphis, Saophis, or Chembes	. .	2123	3229	Builds great Pyramid; writes a holy book; works copper mines at W. Magara; oppresses priests.	Stones from casing of his pyramid, E. R. 43. Scarabæus, E. S. 3920*a*.
Saopais II. . .	. .	. .	. .	Builds second Pyramid . . .	Part of tomb of an officer in his reign, E. R. 157. Scarabæus, E. R. 3290 *b*, 157*, 167.
Kephren.					
Men-ka-re . .	. .	. .	. .	. . .	Coffin, E. R. 6647.
V. ELEPHANTINE.					
Unas or Ombnus	. .	. .	. .	Killed by his guards	Alabaster vase, E. R. 3516, 4603.
VI. MEMPHITE.					
Phiops or Apappus	. .	2001	3074	Abraham visits Egypt, W. Reigned 100 years all but an hour.	Tablet of an officer about his time, E. S. 112. Fragments of a box, E. R. 5910–5916. Alabaster vase, 4493. Scarab. E. R. 5922–5925.

Table of Egyptian Chronology—*continued.*

Dynasty.	Rosellini.	Wilkinson.	Bunsen.	Events.	Monuments in British Museum.
VII. Memphite.	B. C.	B. C.	B. C.		
Enintef, Enentef-naa. B.	. .	. .	. .	Reigned 70 days	Coffin case. Pyramidion, E. S. 478; E. R. 6652.
VIII. Memphite .	. .	. .	. .	Here mere lists and names only have reached us.	
IX. Heracleopolitan.					
X. Ditto.					
XI. Theban.					
XII. Amenemha I.	. .	1696	2801	Memorials of him found at Samneh Beni-Hassan.	Tablet of officers in his reign, 562, 572, 585, E. S.
Osirtasen I. . .	. .	1740	About 2749	Builds fortress at Samneh; subsequently worshipped as a God; conquers Ethiopia, 1706 B. C. Arrival of Joseph. W. The Sanctuary of the Temple of Karnak founded. Obelisk of Heliopolis.	Tablets dated in his reign, E. R. 567, 569, 574, 576, 583; Scarab. E. R. 3987.
Amenemha II. .	. .	1686	. .	Continues works at Samneh; memorials found at Memphis, Beni-Hassan, Wady-Jasoos. Tablet of Conquest of Pount. Joseph dies. W. Breccia quarries of Cosseir-road opened.	E. R. 3928*a*. Cylinder, E. R. 3928.
Osirtasen II. .	. .	1651	. .	In Æthiopia	Tablet, E. S. No. 573. Cylinder, 3929.
Osirtasen III. .	. .	. .	. .	Tablets at Mount Sinai in his 43rd year.	Tablets dated in his reign.
Amenemha III. .	1621	. .	. .	. . .	Tablets, E. S. No. 557, 575. Scarab. E. R. 3930–31.

XII. Amenemha cont. Amenemha IV. .	. .	. .	. .	*Assumed into the government by Amenemha III. in his 31st year.* Tablet at Tourah, dated in his 43rd year; builds the Labyrinth; excavates Lake Mœris.	Tablet, E. S. 558–575.
Sebek nefru . .	. .	. .	. .	Not registered on Tablet of Abydos, although at Karnak.	
XIII. Theban .	. .	. .	. .	Invasion of the Hykshos, or Shepherds.	
XIV. Xoite . .	. .	. .	. .	Mere lists of Kings.	
XV. Shepherds.					
XVI. Shepherds.	. .	. .	. .	No extant monuments of Shepherds, but a series of Ethiopian Kings.	
XVII. Shepherds and Theban.					
XVIII. Theban.					
Amosis . . .	1822 (Champ. 1822)	1775	1638	Campaigns in his 6th year against the Shepherds in the N. and the Negroes in the S.; opens quarries of Maasara in 22nd year.	Scarabæi, E. R. 3936.
Amenophis I. .	1822	1550	1613	Expels the Shepherds; war in Æthiopia and the north; makes a Rock Temple at Ibrim, and a chapel at Silsilis; continues works at Karnak.	Tablets, E. S. No. 153, 274, 277, 297, 317, 591, 599. Scarabæi, E. R. 3937–38; wooden tesseræ.
Thothmes I. .	1796	1532	1592	Supposed to have been under the tutelage of Amense. B.; added to Temples at Madinat Háboo, Ibrim, Karnak, Al-Assasif. R. Champ.	Elegant vase, E. R. 4762; Scarab. 3944.
Thothmes II. .	1782	1505	. .	Under the Regent Amenem-t-Aasn; war in Æthiopia; buildings at Madinat Háboo, Samneh, Contra-Samne-eh, Esneh, and Karnak.	Plaster-cast from Al-Assasif bricks, E. R. 6010.

Table of Egyptian Chronology—*continued.*

Dynasty.	Rosellini.	Wilkinson.	Bunsen.	Events.	Monuments in British Museum.
XVIII. Theban *cont.*	B. C.	B. C.	B. C.		
Thothmes III. .	. .	1505	. .	At first under the tutelage of her sister; great campaigns in Mesopotamia, Central Asia, and Æthiopia. Tributes. Temples of Samneh, Ibrim, Ipsambul, Al-Assasif, and Karnak. Three Obelisks, Alexandria, Lateran, and Atmeidan. Exodus. W. 1491 B.C. Mines at W. Magara worked in his 18th year.	Small statue, E. S. 51. Scarabæi, E. R. 4948*a*. Casts from obelisk at Karnak, E. R. 4064. Bricks, E. R. 6011–6013. Alabaster vase, E. R. 4498.
Amenophis II. .	1727 (Champ. 1723)	1495	. .	Copper mines at Sarabut al Khadem worked. Construction of Amada, Kalabshe, Silsilis, Beghe, Gournah, and Elephantine. Death of Moses, 1451. W.	Scarabæi, E. R. 4066–4073. Bricks, E. R. 6014. Alabaster cover of a vase, E. R. 2672.
Thothmes IV. .	1702 (Champ. 1698)	1446	. .	Tribute brought from Mesopotamia; attacks Shepherds, Æthiopia, Libya, in his 7th year; constructs part of the Temple of Amada.	Cast from Al Assasif. Scarabæi, E. R. 4078–79. Statue of his wife Mutemna. Bricks, E. R. 6015. E. S. No. 43.
Amenophis III. .	1692 (Champ. 1691)	1430	. .	Grand victories over Æthiopians, Mesopotamia, Singara, Shepherds, and Libyans; marries Queen Taia; excavates a great tank in the 12th year of his reign. Limits of empire extend N. to Mesopotamia, S. to Choloe	Colossal statues, E. S. Nos. 17, 21; head, No. 3. Tablet of the chief baker of his Queen, No. 289. Colossal statues of Pasht, Nos. 37, 57, 68, 88, 89, 91. Scarabæi, E. R. 4080–

				or Ka-laa. Princes of Æthiopia appointed. Egypt in her zenith. Temples at Beghe in the quarries of Silsilis; Temple at Al Kab; Memnonium at Gournah; Vocal Memnon; Palace at Luxor.	4096. Tablet dated in his 36th year, E. R. 518. Brick-stamps, E. R. 5992. Bricks, E. R. 6016–17. Sepulchral figures, E. R. 8689–91.
[Amenophis IV.]	. .	. .	. .	Introduction of the Worship of the Sun's disk at Al-Tel (Albastron) and Tel Al-Amarna and Thebes; name of Amen erased throughout Egypt; King changes his name to Bachenatem, brother of Amenophis III. W. son according to B. New style of art.	Porcelain rings with his name. Tablets Nos. E. S. 332, 344, 359, 360, 371, about this period. Scarab. E. R. 4096–97.
[Amen-tuanch] .	. .	. .	. .	Son of Amenophis III. B.; heresy of Disk-worship stopped; appears to have had influence in Æthiopia. Like the preceding, not admitted into Tablet of Abydos.	Porcelain rings with his name; colour case of his Queen, E. R. 2573; and tablet of an officer of the palace of his father, E. R. 211.
Horus . . .	1661 (Champ. 1650)	1446	. .	Defeats Amen-tuanch and Amenophis IV.; restoration of the Worship of Amen; destruction of the edifices of the Disk-worshippers at Karnak; conquest of the Æthiopians; viceroys of Æthiopia appointed; Temple of Luxor, Karnak, Silsilis, Al-Assasif; Egypt loses her Northern conquests; second invasion of Shepherds. Decline of art.	Statue, E. R. 5, 75; Tablets Nos. 550, 551, 552. Scarab. 4056*a*. Inscript. E. R. 5624.
[Mu-shema.] .	1625	. .	. .	Regency. Mother of Amenophis III. W.	

Table of Egyptian Chronology—*continued.*

Dynasty.	Rosellini.	Wilkinson.	Bunsen.	Events.	Monuments in British Museum.
[XIX. B.]	B. C.	B. C.	B. C.		
Rameses I. . .	1613 (Champ. 1619)	1395	. .	Son of Horus? R. Endows the Temple of Bechani; Shepherds driven out of Egypt; the King assumes same prenomen as Aahmes I.; commencement of new kingdom. B. Edifice at Luxor continued.	Scarabæus. E.R. 4098. a.
Seti I. [Menephthah.] .	1604 (Champ. 1616)	1385	. .	Drives Shepherds out of Egypt in the 1st year of his reign; attacks Canaan, Hermonites, Rutem, Syria, the Chta, Mesopotamia, Singara, and Libya; conquers the Æthiopians and restores the old limits of the empire; Æthiopia under a viceroy; works at Amada and Silsilis—Temple of Gourneh, Luxor in the Heptanomis, and Flaminian Obelisk.	Cast from entrance of his tomb; Scarabæi, stamped with his prænomen; tablet of a military officer in his reign, No. 146.
Rameses II. . . [Rameses II. and III. Champ. and Rosellini.]	1579 (Champ. 1576)	1355	. .	Grand victories in Asia, Æthiopia, Libya, Syria, and Chta; second campaign in his 5th year; invests prince of Æthiopia; treaty with Chta in his 21st year; Luxor, Lateran, and other Obelisks.	Colossal head, E.S. No. 19. Statues, Nos. 42, 27. Bust, No. 96. Tablets, Nos. 163, 164, dated in his 62nd year. Nos. 166, 167, 328, 440. Historical papyri. Bricks.

			1410	Supposed *Sesostris*; temple at Beit-ou-aly; Cave Temples at Ipsambul, Ibrim, Derry, Amada, Wady-Essebu, Gershe-Hassan; Palaces of Luxor, Gournah, Abydos. Exodus according to some writers.	
Mer-en-ptha. [Menepthah.] .	1499 (Champ. 1498)	. .	1322	Proscynema at Silsilis in his 1st year; in his 2nd year, æra of Menophis. B.	Cast of entrance of his tomb, at the Bibán-al-Muluk.
Seti II. . . .	1474	. .	. .	Proscynema at Silsilis in 2nd year. Continuation of Temple of Luxor. Conquest of the Egyptians. Prevalence of the heresy of the Worship of Seth seems to have been succeeded by Ta-usr, a Queen, and Siphtha. Evidently a revolution at this period.	Statue, E.S. No. 26. Hieratic papyri.
XX. B. [Mer-r-Ra, Ramerra.]	(Champ. 1479)	. .	. .	Difficulty about this period: Champ., Rosell., Wilkins. suppose him son of Seti II.; Bunsen, head of a new Dynasty. Reparations at Memphis.	Column, E.S. 64.
XX. B. XIX. R. W.C. . . .	1474	. .	. .	Proscynemata at Silsilis and Eileithyia. Grand palace at Madinat Háboo. Conquest of the Libanus, Palestine, Africa.	
Rameses III. .	. .	. .	. .	Continues works at Madinat Háboo and Karnak.	
Rameses IV. .	. .	. .	. .	Works the mines at Sarabut al Khadem.	

Table of Egyptian Chronology—*continued.*

Dynasty.	Rosellini.	Wilkinson.	Bunsen.	Events.	Monuments in British Museum.
XX. B. XIX. R. W.C.—*continued.*	B. C.	B. C.	B. C.		
Rameses V. . .	. .	. .	. .	Erases monuments of his predecessors to put in his own name; inscribes Obelisks at Karnak.	Sepulchral figures of the King, E.R. 8696—8700.
Rameses VI. .	. .	. .	. .	Name found on some monuments at Karnak. Great confusion at this period.	
Rameses VII. .	1474	. .	. .	Founds a small temple of Chons at Karnak.	
Rameses VIII. .	1280	. .	. .	Conjecturally placed by Rosellini at the head of the XXth Dynasty; name found in tombs at Eileithyia and Gourneh.	Sepulchral figure, E.R. 8570—71.
Rameses X.					
Rameses XI.					
Rameses XII. .	. .	. .	. .	Proscynema of King at Silsilis; fragments at Thebes and Karnak.	Stone with his name, &c.
Rameses XIII. .	(Champ. 1002)	. .	. .	The greatest confusion prevails about the historical epoch or subdivision of this period; by many these Kings are considered as contemporaneous with XXIst Dynasty.	
XXI. Tanite.					
Smendes. . .	1280	. .	. .	No monuments remaining truly assigned to these Kings.	
Phusesemes . .					
Menopthes . .					
Amense-Pehor .	. .	. .	. .	Was a high priest of Amen-Ra; repairs the Temple of Chons at Karnak.	

Paianeh.					
Paikem. . . .	1102				
XXII. BUBASTITE.					
Sheshank. . .	972	978	932	Continues constructions at Karnak, and erects portico of the Bubastites; proscynema at Silsilis; conquers Æthiopia, Nubia; takes Jerusalem and many cities in Judea. Change in art visible.	Statues of Pasht, E.R. 63, 517.
Usuken I. . .	. .	945	. .	Constructs Portico of Bubastites.	Name on statue of the Nile, E.R. 8.
Herp sebshe?					
Userken II. . .	. .	908	. .	Constructs Portico of Bubastites at Karnak.	
Sheshank II. .	936	890			
Takiloth I. . .	. .	925			
Osorkon III. .	. .	. .	. .	. . . . .	Embossed leather mummy bandages, Case 101, E.R. 7873, and fol.
Sheshank III.					
Takiloth II.					
XXIII. TANITE.					
Pet-subast.					
Userken.					
Psamut. . . .	379	. .	. .	Attributed to the XXIXth Dynasty by Rosellini; added to edifice at Karnak. Egyptians said to become masters of the sea.	
XXIV. SAITE. .	. .	. .	. .	Identified with Amen-se-pehn by Wilkinson.	
Boccheris. . .	763	812	743	A lamb said to speak in his reign; gives Egypt a constitution; Miletos obtains a name and superiority, and builds Naucratis. Introduction of foreign influence,	

Table of Egyptian Chronology—*continued.*

Dynasty.	Rosellini.	Wilkinson.	Bunsen.	Events.	Monuments in British Museum.
	B. C.	B. C.	B. C.	and probable epoch of the commencement of intercourse with Greece.	
XXV. Æthiopian.					
Shabak I. . .	719	778	737	Continues the edifices at Luxor and Karnak.	
Shabak II. . .	707	728	. .	Remains found at Karnak, and S.W. of it.	
Taheika. . .	695	714	. .	At Madinat Háboo conquers the Æthiopians and the Desert.	Bronze box, E.R. 5310.
XXVI. Saite.					
Stephinales . .	675				
Nechepsos . .	668				
Necho I.					
Psametik I. . . (Psammetichus)	654	664	. .	Memorials of him at Karnak; Beghe and Citorian obelisk; obtains the crown by assistance of Carian mercenaries.	
Nechao II. . .	. .	. .	. .	Kills Josiah, King of Jerusalem, at Megiddo; opens the canal from Memphis to Red Sea; carries on war in Syria; tablet at Florence; killed at Karkemish by Nebuchadnezzar.	Alabaster vase, E.R. 4631.
Psametik II. .	603	604	. .	Remains of his constructions found at Thebes and Menarion.	Intercolumnar plinth, E.R. 20. Coffin, E.R. 33.
Psametik III. .	. .	. .	. .	Marries Nitocris, a Babylonian, Mother of the Queen Archsen-ra.	

EGYPTIAN ROOM.

We have now completed the description of those remains of ancient times which are at present arranged in the rooms on the ground floor of the British Museum, viz., the Assyrian, the Greek, and the Roman sculptures, together with the largest and most important of those which have been brought from Egypt.

We now proceed to those which are upstairs, and shall take them in the order of the rooms themselves: first, Egyptian objects; second, Bronzes; and third, Græco-Italian vases. We must premise, however, that in the Second Room our description must be taken as very general, no complete system of numbering having been as yet adopted whereby each individual specimen may be identified. In some instances we shall be compelled simply to state that this or that case contains certain objects. It must be remembered that the arrangement of this part of the Museum collections, as in the case of the Nimrúd and Towneley sculptures, is at present only provisional, and that no complete and uniform plan can be adopted for the disposition and exhibition of the objects preserved in these collections till the new rooms, now in preparation, are completed.

Previous to entering the Egyptian Room upstairs, we will briefly mention several Egyptian objects we have here arranged on the walls below the staircase, and in the vestibule of that room. First, along the walls at the bottom of the staircase, by the door leading into the Library, are a series of tablets, most of them in calcareous stone, which, for their better preservation, have lately been glazed; and over the door leading into the Library is a plaster cast from the face of the Northern Colossus of Rameses II. from the rock temple of Ipsambul in Nubia.

2ndly. On ascending the stairs, on the *Northern Wall* of the Vestibule of the Egyptian Room is a plaster cast from the northern wall of the great edifice of Rameses II. at Karnak, sculptured in cavo-rilievo, and representing Rameses vanquishing the Tahennu, one of the northern enemies of Egypt. The Monarch himself is represented of gigantic proportions, wearing a casque upon his head, and standing in his chariot; he has caught one of the chiefs of his

enemies by a bowstring round his neck, and is stooping forward in order to decapitate him with a falchion which he holds in his right hand. The rest of the enemy are flying, and some appear to be dead or wounded. The people wear on their heads two feathers, a cloak made of the skins of animals over their shoulders, and a kind of sash round their loins; in some sculptures their hair is red and their eyes blue. Their arms are bows and spears. Behind the Monarch is the Royal standard-bearer. The hieroglyphics refer to the conquests of Rameses II. This cast was made by Mr. Bonomi, under the direction of Robert Hay, Esq.

On the *left* of the door of the entrance to the Northern Zoological gallery is placed a plaster cast of a subject on the Tomb (commonly called Belzoni's Tomb, because opened by him) of Seti Menephthah I. or Sethos I., a King of the Eighteenth or Nineteenth Dynasty, in the Bibán al Muluk at Thebes. It represents the Monarch Sethos I. holding a crook and a whip, introduced by the god Horus into the presence of Osiris Pethempamentes, who is seated on his throne. Behind Osiris, is a representation of the Land of the West, the abode of blessed souls, typified as a goddess, and having on her head the Hieroglyphic for "West." She is standing and regarding the King. This cast was made in Egypt by Mr. Bonomi, under the direction of Robert Hay, Esq. It has been coloured by Mr. Bonomi in the same manner as the original from which it has been taken. On the *right* of the door is a cast from the side wall of the entrance of the Tomb of Seti Menephthah I. The Monarch is draped in a transparent garment with the Atf on his head, and is addressing the god Ra, who grants him life, endurance, and the crown of the Sun; above, within the cornice, is the Celestial Sun, typified as a globe, surrounded by uræi, serpents and wings; below are the emblems of life and endurance. The Hieroglyphics in this cast contain the names and titles of the Deity or King, and the speeches of the former. This cast, like the last one, was made by Mr. Bonomi from the original in the Bibán al Muluk, and has been appropriately coloured.

On the *southern wall* of the Vestibule, within a framework, are the following casts, also made in Egypt by Mr. Bonomi, and carefully coloured after the originals.

1. A cast of the apex of the fallen Obelisk at Karnak; the original, the companion of the great Obelisk which stands in front of the Granite Sanctuary, was erected, and dedicated to the god Amen-Ra, by the Queen Regent Amen-num-t Ha-asu, the sister of Thothmes II. and III., Monarchs of the Eighteenth Dynasty, during

whose minority she reigned, in honour of her father Thothmes I. The Queen appears on the triangular part of the apex crowned by Amen-Ra, who addresses her. The large Hieroglyphics below are part of her names and title. This cast has been coloured to represent red granite.

2. is a cast taken from one of the lateral lines of the great inscriptions down the sides; it represents Thothmes III. offering oil to Amen-Ra.

3. is a cast from one of the sides of the same Obelisk, representing the Queen Amen-num-t Ha-asu and Amen-Ra.

4. is a cast from the same Obelisk, representing the same regent offering to Amen-Ra.

5. is a cast from a monument at Al Assassif, in which the Monarch Thothmes II. appears standing, wearing the tescher, and holding a sceptre in his left hand, and in his right a mace and the emblem of life. Behind the King is a symbolical figure, having on its head the Royal Standard. Above the head of the King a vulture, the emblem of victory, is soaring. The Hieroglyphics contain the name and titles of the King.

6. and 7. are two casts taken from a part of the tomb of Thothmes III. in the valley of the Bibán al Muluk. They represent an inferior Divinity named Pet-Mut-f.

8. is a cast taken from the wall of the entrance-passage of the Tomb of Seti Menephthah II. or Sethos II. in the Bibán al Muluk. The Monarch wearing the tall plumes, uræi, serpents, solar disc, and goats' horns, and draped in a transparent garment, with the Royal apron, stands offering two vases of wine to some divinity, probably Ra, but the hand and sceptre of the God alone are visible. The Hieroglyphics contain the name and titles of the King, and part of an address to the God.

In proceeding to give some account of the contents of the Egyptian Room, we shall pursue the same plan we have already followed in our descriptions of other parts of this volume, arranging the subjects under certain general heads:—

I. Divinities and Royal Personages and Sacred Animals.

II. Sepulchral Remains.

III. Miscellaneous Objects of Various Kinds, taken according to their present order in the Cases.

At the same time we do not pretend that this is a scientific or ex-

haustive division, but simply one which may be adopted to facilitate subsequent descriptions.

I. Divinities and Royal Personages and Sacred Animals.

It appears to be generally held that the Egyptian system of Mythology recognized three orders of Deities: of which, eight were those who were called the Greater Gods, twelve those who were considered as Lesser Gods, and the remainder in great measure derivations from the former. Herodotus was informed that they were divided into three distinct orders, and the monuments, if correctly interpreted, give us the genealogy of the greater part of them; while on the interpretations which have been offered by such scholars as the Chevalier Bunsen and Mr. Birch, we think that all present investigators may be content to rely with much satisfaction. According to them the First order appears to have been composed of the Gods of different provinces: thus, Amen and Cnubis belong to the Thebaid; Phtah to Memphis; Neith to Sais in the Delta; and then comes the God of the Theban Panopolis. The eight Gods of the first order may probably be arranged as follows:

1. Amen, "the concealed God," the God of Thebes. 2. Khem, Chems in the Thebaid, the husband of his mother, the generative god of nature, the god of Panopolis. 3. Mut, the mother (Brito) Leto (Latona) goddess of Brito in the Delta, the temple-consort of Khem and Amen. 4. Num, Nu, Kneph, Cnubis, the ram-headed God of the Thebaid. 5. Seti, in Coptic Sate, "ray, arrow," the consort of Kneph. 6. Phtah, the Creator of the World, sprung from the mouth of Kneph, through the Mundane egg, the God of Memphis. 7. Net, Neith, the Goddess of Sais in the Delta. 8. Ra, Helios, the God of Heliopolis (On) in the Delta.

Besides these greater Gods were twelve Deities of the second order and seven of the third, who were held to be more or less derived from the first eight. These were:—of the *second order*,

1. The child of Amen, Khonso (Khons) Heracles.
2. The child of Kneph, Tet (Thoth) Hermes.
3, 4. The children of Phtah, Atumu, Atum, Atmu Pasht, the cat-headed goddess Bubastes (Artemis).
5—12. The children of Helios (Athor) Aphrodite—Maut—Ma—Tefnu (the lion-headed goddess)—Muntu, Munt—Sabak

Sevek, the crocodile-headed god—Seb (Chronos) and Nutpe Netpe (Rhea).

and of the *third order*,—

1. Set, Nubi, Typhon. 2. Hesiri, Osiris. 3. Hes, Isis. 4. Nebt-hi-Nephthys, the sister of Isis. 5. Her-hu-Aroëris-Hor the elder, the god of Apollinopolis. 6. Her Horus, the child of Isis, and Osiris (Harpocrates). 7. Anupu, Anubis.

All the Gods are distinguished and characterized by the beard hanging down the chin, and they generally hold a sceptre surmounted by the Kukufa (hoopoo) head, which is probably used as the symbol of power. The Goddesses carry a sceptre surmounted by the lotus flower, and in pictures are always clothed and frequently have wings. Their common Hieroglyphic sign is an egg or a snake. Both Gods and Goddesses generally carry the whip and crown of the Pharaohs. The latter is called Chen; and in later times appears to have been pronounced as Pschent, and to have been so written by the Greeks. This symbol consisted of two parts: according to the pictures, the lower one is red and is termed Tescher; the upper, white with the name of Chet. The Gods and Goddesses have moreover the Royal Snake (uræus) worn, as in the case of the Pharaohs, as a frontlet.

The representations of Deities in the Egyptian Room will be found in Cases **1**—**5**, and a few in **7**. The wooden figures in Cases **1**—**4** are generally found in tombs; the bronze are offerings or objects of private worship; the porcelain and small figures of stone are all perforated so as to attach to the network or the necklaces of mummies. We propose to give a brief description of the more remarkable Deities.

We will begin with Amen Ra, the Egyptian Zeus. His name has been written with great diversities of spelling, such as Amen, Ammon, Amun, &c. In the Hieroglyphics it appears to be Amn. Considerable ambiguity existed in ancient times as to the real meaning of his name, which was supposed, however, to mean "concealed." It is more probable that it is derived from the Coptic word Amoun, "glory," which judgment is confirmed by an inscription stating "the disk of the sun to be in Thebes Amoun." Under his derived form, Harsaphes, he probably represents the concealed splendour of the sun, and the active influence of nature in the lower hemisphere. He was considered by the Greeks to be the chief of the Gods, the spirit penetrating all things, and the creator. Ra or Phre expresses the solar agency. Along with Maut, the Egyptian Juno,

and Chons, the Hercules Lunus, he forms the Celestial or Theban Triad, who are the chief protectors of the inferior deities worshipped in the different nomes. The name of Amen may be traced up to the Sixteenth Dynasty, B.C. 2000, and probably rather earlier; but since his great temple and worship were at Thebes, and the principal monuments with which he is connected are of the period of the Eighteenth Dynasty, his extended worship as the Universal God cannot be much previous. His chief titles are Lord of the Heaven, Lord of the thrones of the World, resident at Thebes, living in truth, &c. He confers various benefits and rewards on his followers and adorers; but as in the case of the Greek Zeus, victory and conquest were the chief blessings he offered. There are several excellent representations of this God in the Egyptian Room. One of the most remarkable is in Case 1, div. 2. It is a very beautiful and unique statue of Amen in silver, the plumes, collar, and garment being plated in gold. It is said to have been found in his temple at Karnak, and was purchased at Mr. Salt's sale in 1835. The features of this small statue, which is highly finished, so strongly resemble Rameses the Great, or Sesostris, that there can be little doubt in assigning its execution to about B.C. 1570, the more so, as it was a custom among the Egyptians, by a species of flattery, to make the features of the Gods resemble those of the Monarch under whose reign they were executed. He wears on his head the teschr surmounted by the disk and plumes, and in his left hand he holds the sceptre. Another representation of Amen Ra is also in Case 2, div. 3. It exhibits the God seated, and is of beautiful workmanship, but much later date, probably that of the Psammetici, B.C. 600. It is of a pale green colour, and the plumes, which were of bronze, have been corroded in the soil wherein it has been lying. The God wears a feathered garment round his body, and is seated on a throne upon pendent flowers of the lotus. The sides of the throne are feathered, and bear a kind of anaglyph. At the plinth, behind, which resembles an obelisk, is a line of Hieroglyphics containing the Divine name. Besides these, there are several other figures of Amen in brown stone and porcelain.

No. 26 is a very curious object, representing a small naos or shrine, in the interior of which is a seated figure of AMEN RA. Several Deities appear in this shrine, but Phtah (Hephæstus) more than any other; and we know from the Rosetta Stone that it was customary to carry such shrines in procession. This object has a ring at the top for suspension. The upper part of the cornice represents a row of uræi having on their heads solar disks. The lower part of the architrave has two winged globes, and at the sides of the lintel

are two disked snakes coiling. In the interior is the Deity seated upon a throne, with the symbol of life in his right and the sceptre in his left hand. This little figure withdraws by a groove at the base. Each side of the naos has the same scene, and is divided into two compartments. In the upper one is Cnuph, ram-headed, seated between two females; in the lower, the hawk-headed type of Chons or Heracles, similarly placed. At the back of the naos in the upper division is the form of Chons, the son of Amen and Heracles of the Theban Triad, seated between two winged and disked uræi representing solar female deities; and in the lower, what is apparently intended for Meui. On the base, in deeply cut Hieroglyphics, is "the abode of Amen." At the lintels are two vertical lines of Hieroglyphics, comprising the name of Sephthah, the husband of Taosra, a King of the Eighteenth Dynasty, B.C. 1610.

No. 42 represents AMEN RA (HARSAPHES) or KHEM, called by the Greeks the Pan of Thebes. The benefits he is said to confer are the same as those of Amen, and he appears to be represented as the god of victory and reproduction. He is the final avatar or manifestation of Amen. In this statue he is represented with his body enveloped in bandages, in his right hand a whip, and trampling under foot nine bows, the emblems of the Libyans and Ethiopians. Before his feet are the name and titles of the Queen of Amasis, a Monarch of the Twenty-sixth or Saite Dynasty. On the front of the pedestal is his name Amen Ra, placed in a cartouch like those of the Kings, to indicate his mythic reign. At the sides and behind the pedestal are numerous other representations of deities. The minute details of this bronze, which is executed with considerable merit, are inlaid with gold or electrum; and there can be little doubt that it is a copy of some celebrated statue of the God upon a large scale. It was purchased at Mr. Salt's sale, in 1835.

No. 58 is a seated statuette of MAUT, who, we have stated, was one of the Theban Triad. In general terms she may be considered as the Juno of the Pantheon, the mistress of heaven; the daughter of the sun, and the regent of the world. She appears to have held the same position in the Theban which Sate did in the Elephantine Triad, and Pasht in the Memphite; while Isis, as the great mother, represents her at Abydos. In this subject she appears to have held in her lap a small figure of her son Chons, which she has been suckling, and her left hand, which has held him, is unsupported by any sceptre. The eyes of this bronze have been inlaid and the whole has been covered with stucco and then gilded, the Egyptians not knowing or using direct gilding upon metals. There is another figure of the same Goddess in green porcelain, which has probably

formed part of the network of a mummy or a necklace: she is standing, and wears a *klaft* of pendent *uræi*, and there is a line of hieroglyphics at the back containing her name. She generally accompanies her husband Amen, and her worship is probably contemporaneous with his.

No. 86, KHONS-IOH, or KHONS, the third and last personage in the Theban Triad, is a small seated hawk-headed deity, crowned by a lunar disk, and made of gold plate beaten up: it has probably been attached to a necklace. This Deity is represented in two ways; either as a swathed youth, with a lock of hair like Horus, holding the emblems of life, stability, and power, with the crook, whip, and lunar disk; or else he appears as above, as a hawk-headed deity wearing the lunar disk. His exact name is not determinable, as no similar group occurs in the hieroglyphics. He is the completion of the power of the deity: Amen representing the ultimate principle; Maut, the son; and Chons, the power or action. There are other representations of him in grey porcelain.

There is also a representation, in blue porcelain, of the three Deities of the Theban Triad united, surmounted by the head of an uncertain Deity. Khons appears in this case hawk-headed. The hieroglyphic inscription behind contains the name of Amen Ra.

Over Case **1** is a bronze figure of Num-Ra, of which the annexed is a representation.

NOUF, NUM, or CNOUPHIS is a name given to a ram-headed Divinity who appears to have been the national God of Ethiopia and the Upper Country. Various ram-headed Deities, some having other names, appear in different temples, but they are probably all modifications of the same great God. The powers attributed to this Deity have a very wide range; he appears to represent water, the moving

principle of the stream; to have been the sun, and to have hence borne the name of Nouf-ra, that is Nouf the sun; and to have been the Creator of the Gods and of mankind, whom he is represented fabricating in a potter's wheel or furnace—a coincidence of the creation of man out of clay which is remarkable.

Nos. 92, 93 represent the same God walking. The circular ornament on the top of his cap is the disk of the sun; the ornaments on its side are two ostrich feathers. He is supposed to appear as the infernal character of the spirit. There is another small figure of Nouf in porcelain.

SATE is the constant companion of Nouf in the decorations of the temples; and as Amen, Maut, and Khons composed the Triad of Thebes, so do Noum, Sate, and Anucis form that of the Cataracts and Ethiopia. Her influence was Celestial, and her name is ordinarily written by an arrow piercing a skin; the word Sate, or Sote, meaning an arrow and a sunbeam.

No. 110 represents SATE, the Egyptian Juno, seated, and wearing on her head a conical white crown, having at its sides two horns of a cow. In her left hand is the lotus sceptre which all the Goddesses carry; in her right hand has been the emblem of life. It is probable, from a name which appears on the front part of the pedestal, that this bronze was executed during the period of the Twenty-sixth Dynasty, about B.C. 600.

NEITH, who was paralleled to Athene by the Greeks, and was the supposed inventress of the loom, the arts and sciences, wears the crown of the lower hemisphere, in the hieroglyphic inscriptions called Teshr, or the Red Cap. From her titles, it would seem that she is a secondary manifestation of Maut, and that in this capacity she accompanies Harsaphes. Her principal worship was at Sais during the last native dynasty, although honours were paid to her in the Thebaid also. **No. 77*a*** is a bronze, representing this goddess seated, wearing on her head the above mentioned crown. The emblems which were in her hand, the lotus sceptre and the emblem of life, are now broken off and wanting. This statuette belonged to Mr. Salt, and was found at Thebes.

PHTHA was the principal Deity and the protector of the ancient city of Memphis. By the Greeks he was considered the same as Hephæstus, or Vulcan, the artisan who did all things in truth, and was, like Nouf, a Creator, though in a different sense. There are two common types of Phtha: in the first, which is considered as his essential form, he appears as a mummy, with his head shorn and in a close skull-cap, and his body tightly enveloped in bandages, the

hands alone emerging from the garments, and holding the sceptre called Gom ; the other with his limbs at liberty and his head wearing the horns of a goat, supporting a solar disk and two tall plumes. The latter type, however, connects him with Osiris or Serapis, and with Phtha Sochari. The type of Phtha allies him closely with Khons ; Phtha, however, bears no distinct relations to either the sun or the moon, and appears generally as an Infernal Deity, in his supreme worship restricted to Memphis. This worship is of the highest antiquity—the name of this god appearing on monuments coeval with the Pyramids, and the most illustrious of the monarchs, even of the Theban line, themselves contributing to the decorations of his magnificent temple at Memphis.

No. 11 represents PHTHA in his proper type, his body enveloped in a close garment, open at the top like a skirt, his head in a skull-cap, and holding in both hands the Gom, or koukoupha sceptre. He is standing on a cubit, the face of which is graduated. The material is brown steatite. It was purchased of Signor Anastasi in 1839. There are several figures of Phtha in bronze, porcelain, and wood in the Museum collections.

PHTHA-SOCHARIS-OSIRIS. — Besides the form of Phtha which we have just described, there is another which is frequently found in the tombs at Memphis, and is therefore, no doubt, that god, who was usually worshipped there. He is generally represented as a dwarf, and the hieroglyphics which accompany this figure in the funereal rituals read " Phtha Sochari Osiris." It is clear that this Divinity is connected with the funereal rites, as his titles are almost unvaried, either " he who is over the tombs," or " he who is in the centre of the sepulchres." M. Champollion has conjectured rather ingeniously, that the relation of the bandy-legged Phtha with Hephæstus (Vulcan), whose limbs were fractured in his fall from Heaven to Lemnos, is the graft of an Egyptian myth. There are several excellent specimens of this Divinity in the Collection; they will be found in Case **2**, Div. 3. The best are, a little statuette, representing Phtha Socharis standing on two crocodiles, with the atf and scarabæus on his head, a hawk on each shoulder, and Pasht Merephtah, lion-headed and winged, supporting him from behind, and on his sides Isis and Nephthys. Another, in which he appears as a youthful dwarf, with bowed legs and long pendent hands ; the head, which has been executed with the good taste and finish which characterise the best period of Egyptian art, has been joined at the neck to another figure. The material is blue porcelain. Another representing this Deity in his twofold capacity of Phtha and Socharis

in his human type, with two bands (snakes ?) issuing from his mouth, and a feather in each hand. Another figure is hawk-headed, which connects him with the Ra of the Amenti, or future state. On the top of his head is a scarabæus. He is standing upon two crocodiles.

Pasht (Bubastes).—We have already spoken of this Deity in describing some colossal statues of her in the Egyptian Saloon. There are, however, in this room several other representations of her of a small size. One of the most remarkable is in Case 4. It is in stone, at present of a reddish hue, having been burnt. It represents this Goddess seated on a throne based on four captives: the heads of two of them, one an Asiatic and the other an African, appear in front. The representation is in accordance with the spirit of indicating the vanquished people by placing them under the feet of the Monarch, the white and black races bound hand and foot under the feet of mummies, or cast in this condition into the abode of the reprobate in the Amenti, or Hell. The Asiatics generally so represented are the Polosto or Philistines, and the Sharo or Syrians; the Africans are Phut or the Libyans, Kush or the Æthiopians, and Nub or the Nubians. On the back of this statuette is a line of Hieroglyphics containing the titles of the goddess. Another, in Case 3, represents the Goddess as cat-headed, a type unusual at the period of the Pharaohs. Her garment is in banded stripes, perhaps intended to indicate embroidery or diversity of colour. In her left hand is an Ægis, or shield-like object, on which is carved her head and tippet. Her right hand has once held a sceptre. This statue, which is in bronze and of the coarse work of the Roman times, originally belonged to Mr. Payne Knight. Another statuette, also in bronze, represents her in her human form, a type of rare occurrence. She wears a garment to the ankles, her hair falling in locks from the centre of her head, and a collar round her neck. In her right hand is part of a lion-headed Ægis, and round her arm is a basket or vase, resembling the *cymbium* in the hands of the statues of Isis of the Roman period. Down the back are the remains of an inscription. There are several other small representations of Pasht in this case, of porcelain and other materials.

Athor, or Athyr.—The Venus of the Egyptians was called Athor, Hathor, or Athyr, and her name implied the abode of Horus. Her worship was allied to that of several other divinities, as Horus of Edfou (Apollinopolis Magna); Sabak-ra, the lord of Ombos; Phthah-Sochari Osiris, of Memphis; and Maut. It was contemporaneous with the Eighteenth dynasty, if not earlier. At an

early period she is intimately connected with Isis, of whom she must be considered as a higher manifestation; at a later period she appears as cow-headed, or decorated with a disk and tall plumes. She is also considered as the representative of the West, and sometimes wears on her head the standard or name of that quarter; and as the Heaven, under the type of Netpe, she is painted on the bottom of coffins. **No. 300,** in Case 2, represents an Egyptian profile view of the Ægis of Athor, having on her head the decoration of a vulture-cap, and above her head a pylon, or gateway, supporting a pair of horns, in which is placed the disk of the sun. In the interior of the body is the full form of Athor, with a network dress, holding the sceptre in one hand and the symbol of life in the other. The whole is placed upon a kind of wheel. Besides these are other specimens referring to and belonging to Athor, some of beautiful workmanship. Of these the best is an Ægis, representing the head attire and hair of the Goddess curled in two spiral locks. She is cow-eared, and has on her head the pylon or gateway, and round her neck the rich collar called Oshk. Another, in exquisite carving, of stone covered with a green glazing; on the shoulders of which have been uræi crowned with the upper portions of the Pschent, and the emblems of dominion over the upper and lower regions. The whole has once been an Ægis similar to the preceding. Another, small and of gold plate beat up, represents the Goddess as cow-headed, wearing a head-dress of the horns and a solar disk surmounted by two tall plumes.

Nofre Athom was usually classed with the Memphite Triad, and was connected with Phthah. Athom was the guardian of Poni, or the lower hemisphere. He is rarely met with on the monuments. There are several small statues of him in the Collection, in silver, bronze, and porcelain. That in Case 2, Div. 2, is the most remarkable, because he appears there as walking on a crouching lion, and wearing on his head the plumes and lily.

Meui, or Moui (Case 4, Div. 3), personified the intellectual power of the Sun, and is frequently called Emphe, the leader of Heaven, perhaps the Emeph of Jamblichus. Figures of this deity are very rarely, if ever, met with in metal, but are very common in porcelain. He is generally represented with the feather and solar disk, his limbs coloured red to indicate his earthly functions, or green to denote his infernal. Sometimes he merely elevates his hands, the modeller having omitted the disk. Other figures coarsely delineate his form in profile; in the present and in another figure in this collection the details are well executed and elaborately finished.

Sabak, Sevek, or Souchis.—As Amen and Chnouph are considered as the creators, so Sabak was the destroyer, the devourer of nature, and the antagonist principle to Chnouph, the creative, and Horus the saving power of the Deity. There were two crocodiles, one named Emsooh, and the other Sabak, the vanquisher or subduer—hence the head of a crocodile appears on the body of the representative of the principle of destruction. Sabak is often called Sabak-ra, or Sabak the Sun, and was chiefly worshipped at Ombos, Silsilis, and in the Arsinoite nome. Figures of Sabak are not common; that in Case 1, of wood, is in coarse workmanship, and of a late period.

Month-Ra.—This God is the chief of a triad at Hermenthis, composed of himself, the Goddess Re-to, and Harphre. He is hawk-headed, and distinguished from other Deities by having on his head a disk with very tall plumes. There is an excellent representation of this Deity in Case 1, Div. 2, with his usual attributes. His left hand has held the sceptre, and his right the symbol of life. It is in bronze, and came from Thebes.

Ra, or Re.—The type of the sun, hawkheaded, with a solar disk entwined by an uræus, is accompanied by hieroglyphics which read Ra or Re. As he is supposed to have reigned mythically in Egypt, his name is enclosed in a cartouche. In Case 1, Div. 2, are two representations of him: one is a bronze profile of the God seated, and holding the lotus-sceptre, the head-dress and collar inlaid with porcelain or coloured stones—the other represents him seated, his form swathed and holding the symbol of life. From the marks left on the head, there appears to have been a solar disk. Ra is often mummied, accompanied with his own titles, or those of Osiris, Athom, and Socharis, whom he replaces.

Thoth.—This deity was considered by the Egyptians as the mythic inventor of the arts and sciences, speech and writing, music and astronomy. His peculiar type is the head of the ibis. The ibis-headed Thoth appears to have had two characters—one, that of the moon, manifested with the upper and celestial world, and then called Ioh-Thoth; and, 2nd, that of the scribe of the gods in the Noutehir, or Hades. It is probably, as the moon, that he is represented in a bronze in Case 3, Div. 2, where he appears standing, and holding in both hands the left symbolic eye of Horus, the emblem of the moon, placed on a semicircular basket. As the moon, he is allied with Khons, who, under the name of Khons-ioh, personified and presided over the division of the year by that luminary. Thoth has been supposed to be a lower type of the same Divine emanation.

Manifested in the world as the inventor of writing, and as the recorder of the final judgment of the dead in a future state, he holds the canon, or rectangular pallet of the Egyptians, and with a reed traces down the characters announcing the final destination of the dead. In these offices he has been identified with the Greek Hermes, or Mercury. There are several other representations of this deity in the Collection—in one he appears under his usual type, and is standing facing Har-si-esi, who is also hawk-headed.

Thei, or Thmei, represents Truth personified, and as such, is considered the same as the Greek Themis. She is always represented as a female, wearing on her head an ostrich feather; the wing-feathers of this bird being of equal length, were hence used as types of that which is true and correct. She was a Deity of inferior importance, and often accompanies Thoth: the native Kings often appear in the act of presenting a small figure of her to different Deities. There is a small figure of her in bronze, seated, and enveloped in a close garment, and having on her head the single ostrich feather (Case 3, Div. 2), and there are some other small figures of her in lapis lazuli and composition.

Selk is a funereal Deity, and with Isis, Nephthys, and Neith presided over the four sepulchral vases of the dead. Neith and Selk appear to be two antagonistic female principles which run through the whole Pantheon. She is represented with the scorpion on her head, which in Coptic is called Shle, or Skle. In Case 2, Div. 3, is an exquisite little figure of her, executed most elaborately out of lapis lazuli.

Iematp, Imothph, or Imouth, is the Egyptian Asclepius, or Æsculapius. He is represented as a youth closely shorn, seated on a throne, and unrolling a roll of papyrus. His name and form were first discovered by Mr. Salt at Philæ, and the Greek papyri often mention the god Imouth, or Æsculapius. His worship prevailed at an early period, as Manetho mentions a King called Tosorthus, whom some, he adds, suppose to be the same as Æsculapius. He is always a subordinate Deity. A bronze in Case 3, Div. 2, represents him as described as above. It was found at Thebes, and has inscribed round the pedestal "Eiemophth, the giver of life." It appears to be of the Ptolemaic period, and originally formed part of the D'Athanasi collection. There is another small figure of this Deity seated, in porcelain.

Osiris Pethempamentes, the Egyptian Pluto, is one of the most important of all the Deities of the Pantheon. His most prominent function is that of the Judge of the Dead, and his office to award

the ultimate destiny of the Soul either to perdition and darkness, or manifestation to light.

The deceased was introduced into his presence by the two Goddesses of Truth; his good and evil deeds were weighed out by Thoth, or Hermes Psychopompes, and Anubis the embalmer. Since Osiris was mythically embalmed, he is the prototype of that ceremony; hence the dead universally, subsequently to the Eighteenth Dynasty, and the Kings previously, have his name preceding their own. In the Dynasty of the Gods Osiris was a King, and hence his name is enclosed in a cartouche. The worship of Osiris was universal, especially at a late period; it probably originated at Abydos, which was especially dedicated to him, and the place where his body was fabled to have been embalmed. His different titles are said to amount to one hundred and twelve. By the Greeks Osiris is said to have represented the inundation, the humid principle, or the moon; but this doctrine must have been the Esoteric one, and the monuments take only the popular view. The collection has several fine representations of this Deity; and in Case 3, Div. 1, are three bronzes which are worthy of especial mention. The first represents the head of Osiris crowned with the white crown, that of dominion over the upper hemisphere, and when thus personified considered to indicate the type of *Osiris Ononnophre*, the Greek *Osiris Onnophris*, the revealer of good, the beneficent and Celestial God. This head, which is of the Ptolemaic age, has been gilt, but is good in preservation and execution. The second represents the God under unusual attributes; on his head is the lunar disk, upon which is engraven the left symbolic eye of the God Horus, which indicates the moon. He holds the whip and crook. On the pedestal is inscribed, "*Osiris-ioh*," i. e. *the moon, the giver of life*, and "*Opthamoun, the son of Obai*," the name of the owner or giver of this statue. This bronze is of a late period, and has had the eyes inlaid.

In Case 3, Div. 3, is a light blue porcelain figure of Osiris under another character. It is the object which has been called, though erroneously, the Nilometer. It consists of five horizontal bars, crowned with the atf, or cap peculiar to Osiris. In this character he was called *Osiris-Iot or Tatton*.

Isis.—The worship of this goddess was probably the most popularly known of all the Egyptian Pantheon, and under the Roman Empire was almost universal. She is said to have been the child of Seb and Netpe, the wife and sister of Osiris, and the mother of Horus, with whom and Nephthys she completes the tetrad of

Abydos. Like Maut, she is called "the great mother." She is generally represented as a female having on her head the disk and horns, her celestial type being probably considered as some function of the sun; and since she is a mythic Queen, her name is enclosed in a cartouche. She also often appears holding her hand over the disk of the sun.

There are several representations of Isis in the collection under different types. In Case 5, Div. 2, is a small statuette in bronze of Isis in her celestial type suckling Horus. In Case 3, Div. 1, is a female deity, either Isis or Nephthys, standing, but with the distinctive ornament of the head broken off. On her head is the urœus, and to her arms are attached wings. With one of these raised and the other pendent she overshadows a small naos or shrine on which is a symbolic eye. Similar figures of Isis or Nephthys, winged and overshadowing with their wings the body of Osiris, are often found on the monuments and on the sarcophagi.

In Case 3, Div. 3, is a small statuette of Isis in blue porcelain, in her terrestrial form, kneeling and deploring the death of Osiris. In the same case is another representation of Isis suckling the young Horus, and composed of two portions in blue porcelain, which have been united, but apparently at different periods. The upper part is admirably executed.

Nephthys.—As Isis was considered as the great mother, so was Nephthys held to be the "great sister," the sister of Osiris and Isis. She seldom occurs alone on the monuments, but accompanies Osiris and Isis, and appears either standing at the back or lamenting her brother who is laid out mummied on his bier. Like Isis, Nephthys had a double function; as a celestial Goddess, she wore on her head the disk and horns, sometimes with the addition of wings; as the Proserpine of the Amenti, she has her distinctive emblem or name on her head, consisting of a basket and a representation of an abode. In Case 3, Div. 1, Nephthys is represented in the attitude of deploring the death of Osiris; on her head is a basket and a building expressing the phonetic sound of her name, Nebt-ei or Neb-thu, "the mistress of the house." The ornaments at the side of the pedestal represent the symbol of life; and at the back is the usual inscription on the sides of Kings and Deities, implying that the Goddess has all life, stability, and power, like the sun, for ever. The wood of which this figure is formed has been richly painted, and the face has been gilt.

Har, Hor, Horus.—The term Horus implies rather a class of Deities than any individual God. The hawk-headed Horus, some-

times called Har-oeri or the elder Horus, and sometimes Har-sont-iotf, Horus the support of his father, is, from the type of the hawk, clearly a personification of the sun. In this capacity he is allied with Ra, Month-Ra, and the whole train of solar divinities. Another form of Horus is that of a child quite naked, and wearing on his head a skull-cap with a single lock of hair, and the finger raised to the mouth. In this form he is the same as the Greek God Harpocrates, though with the Egyptians this peculiar attitude did not imply silence. Under his youthful type Horus often appears seated on the expanded calix of the lotus. There are many representations of Horus under his different types in Cases 3, 4. Among these is one in brown steatite of the young Horus, seated on a throne flanked by lions, with the index finger to his mouth. The back of the throne is in the form of a gateway, with the celestial sun upon the architrave; on another he appears in an unusual type, wearing the teshr or red cap; the lower part of the pschent, the emblem of dominion over the lower world, surmounted by the solar disk and tall plumes of Amon; at the right side of his head is the tress of hair of Horus; the index finger is raised to his lips, and he is in the act of sitting. Another is a small pectoral plate or tablet, of fine greyish blue porcelain, of exquisite workmanship, representing Horus with Nephthys on his right, and Isis on his left. The meaning of the composition is not clear. Horus represented the youthful sun, and these Goddesses the two hemispheres. In Div. 4 is a very curious cippus or small monument, the explanation of which is involved in great obscurity. It is in the shape of a stele or tablet, surmounted by the head of a Deity to whom various names have been given, as Khons Kneph, Typhon, Phthah, and Thoth. The obverse of the monument exhibits in bold relief the youthful form of Horus standing upon two crocodiles, full face, holding in his left hand by the tail a scorpion and a lion, and in his right two snakes and an oryx or gazelle. By his side are two sceptres, one with a papyrus capital, surmounted by a hawk with a disk and tall plumes upon its head, the emblem of Hor, whose name is upon it; the other, the lily lotus sceptre of Nofre Athom, the ruler of the two worlds. The rounded pedestal in front, and the edges as well as back, are covered with Hieroglyphics. Above the Hieroglyphics at the back is a procession of a hawk perched on the back of a gazelle, Southis, Ra, Athom, Horus, and several other Deities whose names are indistinct. The whole is made of wood, and coloured black. There are other representations of Har or Horus in Case 7.

Teoer (Thuoeris), Opt, and Shoup, have been called Hippopotamic Deities, because they seem all to be connected with and symbolised by that animal. The two former have been identified with Typhon. They are generally represented as hippopotami standing erect, sometimes with different heads, but always with the tail of the crocodile down the back. Cases **5** and **7** contain representations of this Mystical Goddess.

Nahabka, in Case **4**, Div. 3, is the Snake God, usually represented as a snake with wings and human legs, sometimes holding in each hand a knife, or with his hand (as here) raised to his head.

Anoup or Anubis. Anubis was the son of Osiris and Isis, and presides over the embalment of the body in its present and its future state. He has always the head of the dog of the greyhound species, or that of a jackal, which was his living emblem. His principal function was that of embalming, of which he was the inventor, having embalmed the body of Osiris Pethempamentes when lamented by Isis and Nephthys. Anubis is often represented at the end of the first part of the papyri, called rituals, holding up the deceased at the door of the tomb, to which the dead person was about to be consigned. When the body passed through the Amenti, or future state, Anubis superintended the care of it, while the soul, under the form of a hawk with a human face, descended from above upon it, bearing in its hands life and breath, personified by a sail and signet. During the Roman period Anubis is represented with the pshent, indicating his dominion over heaven and hell, and he has even been found with the head of a ram, in which case he replaces Kneph. In Case **3**, Div. 2, there is a bronze, on which he appears walking and jackal headed. In his left hand he had held the koukoupha sceptre, emblem of power, and in his right the symbol of life. From the execution of this bronze, which is coarse, it is probably not earlier than the Roman period.

Amset, Hapi, Soumautf, and Kebhsnarf, are four inferior Deities of the Pantheon, chiefly found on the coffins of the dead, or in scenes relative to a future state. They have therefore been called, as we have before stated, the four genii of the Amenti or Hades. Their direct function is that of receiving the entrails of the dead when removed from the body, which were embalmed separately, and placed in jars made after their form. Generally these Deities are represented as mummies wearing sashes or bandages in their hands, and human, baboon, jackal or dog, or hawk-headed; occasionally, however, they bear human heads with their limbs at liberty, and in one case, on the coffin of Harsontiotf, Amset appears

as a female. In Case 5, there are several representations of these minor Deities, for the most part made of clay and covered with wax.

KHONS, PHTHA, or TYPHON.—There is considerable difficulty in deciding on the Deity who is represented by this type from the want, or the conflicting nature, of the monumental evidence: and it is not yet satisfactorily determined which Deity of the Pantheon he is. Rosellini and Lenormant consider him to be allied with Phtah, and Sir Gardner Wilkinson that he indicates death. In Cases 1, 2, are representations of Khons in the Osirian dress, with the lunar disk and mystic lock of hair, holding the gom, whip, and crook—as Khons-ioh, seated, hawk-headed, and crowned with the lunar disk, a small statuette in gold—as Khons-ioh, hawk-headed, and walking with the shenti round his loins, executed in porcelain. In Case 8, he appears standing on a lotus capital, probably part of a sceptre, with plumes on his head, a cynocephalus in his left hand, and a child on his right shoulder; and in the same case there is another representation of the same Divinity, standing, like Horus, on an expanded lotus flower, flanked by two winged sphinxes. This statuette, which was found at Thebes, is probably of a late period. In the next page are representations under which the Deity often appears.

ONOURIS (in Case 5, Div. 4), the Egyptian Mars, represents him armed like a Greek or Roman soldier, with a sword, and wearing on his head a shrine and a bull. The lower part of the feet of this statuette has been restored. It is of late workmanship.

SETH.—Typhon, when represented with the head of an ass, was called Seth or Seg the Ass. It may, however, be doubted whether the figure in Case 8, called Seth, is intended for a ram, goat, or ass-headed genius. The ram and sheep-headed demons have generally their heads erect and bearded, while Seth inclines his head downwards with his ass's ears erect.

Besides the Deities, the names of which can be assigned with more or less of certainty, are two other representations which are probably deities, but of which it is impossible to speak with equal certainty. The first, in Case 8, has been called the tortoise-headed Deity; Champollion states that God so represented personified idleness. This figure, which is covered with a black bituminous colour, came from the Tombs of the Kings near Thebes. It seems probable that the tortoise was distinctive of some evil quality. The second, in Case 3, is a Pantheistic figure, exhibiting the decadence of taste and feeling which was introduced under the Roman domination, and flourished during the Gnostic and Marcian heresies.

Egyptian Typhons, or Evil Deities.

The head of Anubis appears united to the body of Phtah-Socharis, standing on crocodiles, and on the reverse is the head of a ram, with the tail and back of a bird.

Sacred Animals, Birds, and Reptiles.

Next in importance to the Deities are the Sacred animals, birds, and reptiles, the worship of which is involved in much obscurity, but appears to have enjoyed a greater extension amid the decadence which prevailed under the Greek and Roman power. Since animals are frequently employed in the hieroglyphical texts to express words of action, it is not contrary to analogy to suppose that they personified as living emblems some particular quality or mental functions of the deity. Thus the sheep, cynocephalus, jackal, and crocodile meant respectively terror, anger, adroitness, and subjection—qualities and powers which their heads recalled when placed on the human form of different deities. The animals in Egyptian temples were employed instead of statues, and the adorer worshipped them, the individual selected being supposed to contain the soul of the Divinity, while the whole class was respected as his emblem. Their worship was local; thus, while the worshipper of Amen in the Thebaid, or the Souchis-adorer in the Arsinoite nome, spared the sheep and the crocodile, the inhabitant of Mendes or Tentyra speared and slaughtered these animals without remorse. After death, as we shall have an opportunity of showing, the Sacred Animals were carefully embalmed and deposited in tombs separate from the Necropolis.

Cases **8, 9, 10, 11** contain representations of the principal animals. Their mummied form we shall speak of hereafter when we have described some of the human mummies.

The principal sacred animals were the cynocephalus, lion, jackal, cat, shrew-mouse, hare, apis, ram, oryx, ibex, pig. The chief birds were the hawk, the vulture, ibis, ben, and goose. The chief reptiles were the serpent, scarabæus, crocodile, toad, frog, scorpion, lepidotus, silurus, oxyrrhyncus, and sphinx. Of some of these we have already spoken incidentally; we shall, therefore, only point out a few remarkable things about some of them. To take first the *animals*.

The cynocephalus or dog-headed baboon was considered to be the living emblem of the god Thoth, chiefly in his Lunar capacity; to have knowledge of letters and music, and to sympathise with the changes of the moon. He was chiefly worshipped at Hermopolis, but embalmed cynocephali have been found at Thebes. These

were probably attached to a small temple of Khons, also a Lunar God at Karnak.

The LION was sacred to Horus, Athom, and Pasht, and especially to the latter Deity; and at Dakke Tafne is found under the form of a lioness, with a disk upon her head. His worship appears to have been more prevalent in Nubia than in Egypt. One of the Nomes, however, of Egypt was called Leontopolis, or lion's town.

The JACKAL was sacred to Anoup or Anubis, and was principally worshipped at Al-Siout or Lycopolis. Mummies of it are found at Thebes. It is represented seated on the gates of the North and South, and sometimes as drawing the boat of Osiris and the Sun. It appears to have been also carried as a standard in processions of the dead.

The CAT was sacred to Pasht or Bubastis, but is not always clearly distinguished or distinguishable from the lion. Cats are found mummied at Thebes, and appear as the type of the coins of the nome of Bubastis. In the paintings the cat does not appear as a Sacred animal, but is represented in the Ritual with its claws on a snake.

The SHREW-MOUSE was the living emblem of the God Khem or Harsaphes. It is stated by the Greeks to have been sacred to Buto (Maut) or (Leto) Latona, and, though not occurring on the sculptures, is found as a type on the coins of Panopolis. Embalmed shrew-mice have been found resembling, though often larger than, the species called *Sorex Indicus*.

The HARE has been pointed out by Mr. Birch as occurring on the coins of the Mareotis, but has not yet been found as a Sacred animal in the sculptures. It often appears as the initial of the word Ononnofre, a title of Osiris, and has therefore been conjectured to have been Sacred to that Deity.

APIS, the black or pied bull of Memphis, and the white bull of Heliopolis, the emblem of Khem or Harsaphes and Onuphis at Hermonthis, are the most important of the bulls worshipped by the ancient Egyptians. A pied bull, the emblem of Ptah-Socharis-Osiris, has also been met with, and this is probably Apis, since Phtah was the great Deity at Memphis. Apis was endowed with miraculous powers, and had a shrine appropriated to his use. When he appears as a bull-headed man, he was called Osor-apis, probably the same as Serapis.

The RAM was the living representative of Amen-ra and Noum, and is often represented receiving similar homage, and qualified with the same titles as those Deities. At a late period rams with

four heads, and other Pantheistic combinations, appear. His principal worship was in the Thebaid, at Xois Hypsele, and in the Mareotis. Mummies of sheep are found at Thebes.

The ORYX, whose species bore various names, was an animal devoted to Typhon, but does not appear from the monuments to have received Divine honours. Two representations indicate that it was sacred to Amen-ra, Harsaphes, and to Khons of Edfou. It is the only animal in the sculptures who is sacrificed to the gods. In the zodiac it represented Capricorn, and its head is found in the boat of Phtah-Socharis, and embalmed.

The IBEX, or goat with the recurved horn, is often met with, though seldom, if ever, with Divine honours. On one of the Tombs at Beni-hassan, a race of Asiatic foreigners bring it as an offering. It has been supposed to be one of the accursed animals. The domesticated goat occurs as a type on the coins of the Coptite and Mendesian nomes.

The PIG was rather a cursed than a sacred animal, and in this respect ranks with the gazelle and tortoise. It was devoted to Teoer or Thuoeris, Typhon and the moon, and in one instance appears in a boat, attended by two cynocephali, at the final judgment. Over it is written "gluttony," and it is supposed to represent an evil soul, condemned for this vice, returning in its body to the earth.

The most important *birds* are—

The HAWK, which was the general emblem of the male Deities, the individual intended in each case being denoted by its head attire. It was chiefly connected with the Divinities of light; but Isis and Nephthys nevertheless appear as hawks with their appropriate head-dresses. The Deity to whom the hawk was especially Sacred was Horus. Hieracompolis was its Sacred city, and it appears as a type on the coins of Apollinopolis Magna, and bearing the name and titles of Har in the inscriptions.

The VULTURE appears in the Sacred writings to have been always the emblem of the Goddess Soven or Souen, probably the Goddess of conquest. It occurs with or without the head attire flying over the heads of Monarchs in battle scenes, holding in its claws objects resembling signets, and the feather of victory. Neith sometimes occurs with the head of a hawk. This bird is found embalmed at Thebes.

The IBIS was the living emblem of the god Thoth, and occurs occasionally in the paintings either black, or black and white, and then always with the titles of Thoth. Vast numbers of mummies

of this bird have been met with at Sakkara, Thebes, and Hermopolis.

The BEN or BENNOU has been supposed by some to be the Nycticorax, and by others the Ardea bubulcus. It occurs in one of the chapters of the Ritual, and Osiris is also met with having the head of this bird. In one chapter the deceased steers it to Abydos, with Osiris and Ra, to the mystic region of Tattou, in the boat of the Sun.

The GOOSE was the living representative of Seb, the Egyptian Saturn, on whose head it is found placed. There are several species of this bird, each of which has its own name. No representation of it has been found upon the monuments, but it occurs in the Funereal Ritual. Its worship was local.

Of the *reptiles* the most important are—

The SERPENT, which is employed in the hieroglyphic texts to point out the names of the female Divinities, was at the same time the living emblem of different Goddesses, according to the head-dress in which it is attired. It often occurs also on the head-dresses of Kings and other Divinities. Twelve of these reptiles vomiting flame were the guardians of the hours of the day. The Hawée, or Cobra di Capello, is the species which most frequently occurs. Snakes are represented with different heads, as the hawk, the lion, and cat, and occasionally even human-headed.

The SCARABÆUS, although often found as the attribute of several other Deities, was generally the emblem of the God Tore, and apparently personified the sun. Different species of the beetle are found, and it occurs with the heads of different animals, and holding in its fore-claws the disk of the sun.

The CROCODILE was the living emblem of the god Sabak, Sevek, or Souchis. It is called in the hieroglyphics, Emsooh, "sprung from the egg." Some mystic nations connected it with Time; but its voracity and amphibious nature allied it more certainly with the Deity of destruction and the waters. In the Ritual it is speared as an impure animal. It occurs as a type on the coins of the Ombite and Arsinoite nomes.

The TOAD does not appear among the inscriptions, and the only traces of its worship are the embalmed specimens which have occasionally been found.

The FROG does not appear from the monuments to have been worshipped. It occurs on a lotus sceptre at Philæ, and was probably sacred to Noum, the God of the waters, and Hapimoou, the Nile, or a female frog-headed Deity called Hyk, *i. e.* the frog. It

was employed in the inscriptions, in its tadpole state, to signify "innumerable." Mr. Birch states that he has also found it after the name of an individual. Weights were made of its shape.

The SCORPION is the living emblem of Selk, and is often found in the inscriptions and texts.

The SPHINX, which is a combination of the human or animal head joined to the body of a lion or ram, bears various names according to the combination—as, for example, andro-sphinxes, crio-sphinxes. The sphinxes of the Egyptians were for the most part Kings under a mythic form. Deities are, however, represented in this way. Female sphinxes, with the body of a lioness and with wings, are the prototype of the Theban monster. The enormous sphinx in front of the second pyramid was one of the wonders of the world.

There are three species of FISH of common occurrence on the monuments, the *Lepidotus*, the *Silurus*, and the *Oxyrrhyncus*. The first is supposed to be the Cyprinus lepidotus, a species of carp, but the arrangement of the dorsal and ventral fins differs from any fish of the Nile yet published. Formerly it was assigned to the perch tribe. It must have been worshipped, as it occurs in bronze, but it is not certain to what Deity it was sacred. The second, the Silurus or Bayad, was apparently sacred to Isis, considerable numbers of this fish having been found embalmed in the neighbourhood of Thebes. Its appearance on the paintings is rather rare. Its hieroglyphical name is unknown, as well as the peculiar function which it represented. The third, or Oxyrrhyncus, a species of pike, was considered Sacred, according to some Egyptian myths, as having devoured some portion of the body of Osiris. It is employed in the hieroglyphical texts as a Phonetic symbol, to denote the body. It was sacred to Athor. There was a Nome which bore the name of Oxyrrhyncitis.

Besides the animals, &c., of which we have given the above descriptions, several others will be found in the cases above specified, as the horse, the dog, the gazelle, the latus or binni fish, and the hippopotamus. We have not, however, thought it necessary to call any especial attention to these forms in this place, while to some of them we have already allulded elsewhere.

II. SEPULCHRAL REMAINS, MUMMIES, &c.

The Museum has a good collection of mummies, whether of men or animals, the greater part of the former being arranged down the centre of the Egyptian Room. Those of human beings in Cases

65—76 and 46—50; those of animals in Cases 52—58, together with a large number of coffins and miscellaneous sepulchral objects, the separate numbers and situations of which shall be given. It may be worth while to notice very briefly some of the facts which are known relatively to the Egyptian system of mummification.

The earliest notice of embalming occurs in the Book of Genesis. When Jacob died, "Joseph commanded his servants the physicians to embalm his father; and they embalmed Israel. And forty days were fulfilled for him; for so are fulfilled the days of those who are embalmed: and the Egyptians mourned for him three score and ten days." There can be no doubt that this is a description of the usual practice in the case of persons of high rank. We know that after the ceremony of embalment, Jacob's body was carried to Canaan, accompanied by "all the servants of Pharaoh, the elders of his house, and the elders of the land of Egypt," and placed in the rock sepulchre which Abraham had purchased at Mamre. We may presume that the body was placed in such a box as we find was used for the embalmed remains of Kings and other distinguished personages, and that Joseph also was embalmed at his death, so that the children of Israel were able to take with them the bones of their great ancestor in compliance with his dying injunctions. These remains we know were finally deposited at Shechem, in the Promised Land, at the end of the Forty Years of Wandering.

Herodotus, the next oldest authority, has given a minute account of the process pursued in embalming, and has classified the different methods according to the relative expense of the process. The first, says he, and the most elaborate, is that reserved for Osiris; the second is of an inferior and cheaper style; the third is very economical. It is not necessary here to give his description at length, but it is enough to say that on the whole it coincides very well with what we now observe.

It does not appear that foreigners resident in Egypt were compelled to be buried after the Egyptian fashion, or allowed, even if willing, to follow it; but whatever person, whether native or foreigner, was slain by a crocodile or drowned in the river, was embalmed by the people of the city within whose precincts the body was thrown up, and then interred in the Sacred Tombs. No one, except the Priests of the Nile, was allowed to touch such corpses. Females of rank were not usually placed in the hands of the embalmers till the third or fourth day after death. It appears also that the occupation of the maker of the mummy cases was distinct from that of the embalmer: and that a large number of mummies were

merely wrapped up in their linen swathings, and were never placed within a wooden covering at all.

Diodorus, who visited Egypt about four centuries later than Herodotus, gives some additional matter, and makes some slight variations in his description.

Modern examinations have confirmed the general truth and accuracy of the notices preserved in the historians, but have at the same time shown that there were other methods which were not known to them, or were not thought of sufficient importance to be indicated, or else may have been introduced at a subsequent period. The preparation of the body for the process of embalment is often represented on papyri and mummy-cases, on which we see pictures of the body stretched out on a table supported by a lion's head and legs. The embalmers, who are painted black, wear jackals' heads, which, as has been suggested, may not improbably have been meant for masks. As we have already remarked, the embalmed entrails were often placed in vases of different substances, bearing the head

Jars for Entrails.

of some Divinity, of a human being, or of the monkey, the fox, the cat, or some other animal. In representations of the embalming process, four vases are constantly observed under the table.

Gilding appears to have been extensively used in the decoration of mummies. It has been observed on all parts of them. Herodotus, ii. 129, states that the embalmed daughter of Mycerinus was placed

in a wooden gilded cow, and that this cow was preserved in the Palace at Sais, where he saw it.

In the cheapest kind of mummification the bodies appear to have simply dried; in some cases, however, they have been filled with bituminous matter, or covered with charcoal. The bodies themselves were wrapped round in rags of coarse cloth, or in mats of reeds and palm-leaves.

The quantity of cloth made use of in swathing the better class of mummies seems to have been immense; in one case it is known that the cloth alone weighed twenty-nine pounds, and was in length 292 yards; in another case it weighed thirty-five pounds and a half, there being over no part of the body less than forty thicknesses of it. The covering outside the swathing-cloth generally consists of a series of narrow bandages wound round the body and limbs and glued together, and of an envelope, generally of coarse cloth, which covered the whole. Both cloth and bandages are generally of a reddish hue, but they have been found white. In some cases separate pieces of cloth, not connected with the bandages, have been found lying beside the body; and in some cases, as especially in those of mummies opened by Belzoni, the bandages are of strips of red and white linen intermixed, and cover the whole body. In the case of those mummies which belonged to the poorer classes, economy was practised in furnishing the mummy with his linen wrappings, a great deal of old cloth being often found about them, and some which has been evidently much worn, and is occasionally darned. On the breast of the deceased was often placed the Sacred beetle, the symbol of Phtah and of the generating power of the world, and the four Deities of the Lower World are placed near it, two on each side. Besides the wrappings of the bodies, it is not unusual to find small wooden or porcelain figures with the mummies. Scarabæi of various kinds of stone, papyri, &c., have been found on the bodies, under the arms and between the legs, bearing hieroglyphical inscriptions, which contain what are presumed to be the names of the persons buried in the mummy-cases. These are often found on the bandages which envelop the mummy. The upper parts of the wooden cases which enclose the mummy were often made in the form of a human head and shoulders, the sex being denoted by the character of the headdress, and by the presence or absence of the beard. The exterior front part of the case, below the bosom, contains sometimes a representation of a seated female figure with outstretched wings.

The actual burial was often deferred for a long time. Mr. Grey found the coffin of a mummy, not, however, made in imitation of

the human form, but simply an oblong trunk with an arched cover, and a pillar rising a little at each angle, on which was a Greek inscription of the date of Hadrian. From this it appeared that the corpse was not interred till ten months after death. Herodotus states that the mummy-cases, when deposited in the tomb, were placed upright on one end against the wall; and the bottom of many of them may be observed to be flattened, and to have a projection in front, large enough to receive the feet and all their bandages. A tablet in the Museum represents four mummies standing erect, and some females are near them crouched upon their hams, a posture often observed in the Egyptian paintings. It is curious that Belzoni never found them in any other position than the horizontal one. In some cases they were sunken in a cement, which must have been nearly fluid when the cases were placed upon it. The Museum is rich in cases of mummies, some of which are very finely ornamented.

The last and most expensive mode of burial was the stone sarcophagus, some of the most remarkable of which we have already described when speaking of the Egyptian Saloon.

It is probable that the name "mummy" is derived from the word Mum, which means wax or a resinous substance. Abdallatif states that this substance is found in the bodies and in the brain of the mummied persons, and that the people of the country, in his day, were in the habit of extracting it, and selling it as a drug. It was supposed to be made of white pitch and myrrh. Sir William Ouseley found a similar substance in Persia between Fars and Darabjerd; in this case, a mineral production which oozed from the rock.

There are innumerable customs of great interest connected with the funeral rites of the ancient Egyptians which it would be foreign to the purpose of this work to mention here. We will only add that it is generally believed that before interment the mummy was ferried across a lake, and placed before judges who had the power of hearing and determining any charges which might be brought against the deceased; and that if it appeared on the inquisition that the dead person had led a notoriously bad life, the judges had the power of excluding the corpse from the usual rites of interment; that in cases where no charge was brought against the deceased, his body was placed in the tomb prepared for him, whenever the person was of sufficient rank or wealth to have a sepulchre at his disposal; and that when, on the contrary, he had no separate tomb of his own, it was customary for the Egyptians to add a small apartment to their houses, in which the mummy chest was placed upright against the wall. It was also

allowed to the descendants of one who had been debarred interment on the ground that he had not paid his debts, to pay the debts at a subsequent period and to inter their ancestor with the accustomed ceremonies. It is said that even the Kings themselves were not exempt from liability to this judgment.

The origin of such a ceremony is curious, and has not been satisfactorily accounted for; the conjecture of Heeren is however probable. He supposes that it arose from the belief in the minds of the Egyptians, that the existence of the Soul, or of the human being, after death, depended upon the preservation of the body. Hence the Egyptians had Deities of the Lower as well as of the Upper World, represented respectively by the worship-systems of Isis (in later times of Serapis) and Osiris. The dead were only admitted into the abodes of rest and tranquillity after they had stood their trial before the judge below, and hence, from the practice of a judgment before interment, arose the notion of another judgment before admission could be secured into the happy abodes of the new existence. Such judgments are sometimes represented on rolls of papyrus, and there is one to be seen on the case of one of the Museum mummies. Further than this, the Egyptians believed in the Transmigration of Souls; that is, they imagined that, on the decay of the body it first animated, the Soul lost its place in the regions of happiness and was condemned during 3000 years to pass through all forms of living creatures till at length it regained the human form, though not its first body, as that had been destroyed. To avoid this long transmigration, the bodies were embalmed so as to become almost imperishable, and the object of the subsequent careful preservation of them was to avert this impending calamity. It is possible also, that the deprivation of the usual honours of interment might be considered as an equivalent to the sentence of destruction against the body, and as the commencement of the cycle of 3000 years. Thus after repeated efforts the impure might be purged and admissible to the presence of Osiris, and the tranquillity or happiness of the other world.

In the grottoes of Eileithyias there is a representation, in painted bas reliefs, of a funeral ceremony. The story is told in five separate compartments. In the uppermost, two men are carrying a box on a lion-shaped bier, under which there is a child, and in front of them a woman wrapped up in drapery and seated in a sledge drawn by two men, preceded by another man: the child and the woman may be the son and wife of the deceased. To the right is a sledge drawn by two oxen, which are fastened to it by a cord: two men who stand near the sledge are holding up a rope to prevent it from

dragging, or perhaps with a view of helping the oxen; immediately behind the oxen is another man, also holding the rope, and apparently directing the animals. Between these figures is a group of six persons, alternately men and women, who are performing the part of mourners. A man stands in the sledge with a roll of papyrus in his hand; another man in front of him, with an urn in his hands, is pouring water on the other's feet. Three men with the high cap on their heads, supposed to be priests, meet the oxen; in the second compartment two boats, moved by oars, and each with the double-oared rudder, are moving towards the left. In the middle of each boat is a chamber, in which are two figures seated wrapped in swaddling clothes. The steersman Charon is at the helm. On the other side of the lake is a naked man whom two other men are drenching with water. Further on to the left is a dead body lying on a lion-formed bier, swathed in mummy style: near him stands a man with a roll of bandages in his hands; at the feet of the corpse is a weeping female; behind her are three other females, perhaps hired mourners. Next to the mummy on the bier is a man with a knife in his hand, and a ground-plan of the Temple, with two priests in the court. At the extreme left of this compartment is Osiris with Anubis.

We will now mention briefly the principal mummies in the Egyptian Room, which will be found in the cases down the middle of the room, in the order of the **Nos. 46-50, and 65-76.** In the first cases the most interesting appears to be:—In Div. 1. A coffin, of which the cover and upper end is of an earlier epoch than the sides, and contains a representation of a deceased priest in adoration to Osiris, Anubis, Amset, Hape, Tuautmautf, and Kebhsnauf; within it is the mummy of a child. A small coffin, in which is the mummy of a child, covered with painted linen representing the face of the deceased.—In Div. 2. Part of the mummy-shaped coffin of King Men-ka-re, the Mencheres or Mycerinus of the Greeks, and the builder of the Third Pyramid. This interesting relic was discovered by Colonel Howard Vyse in 1837 in the Third Pyramid, and was presented by him to the National Collection. In the coffin were found portions of a body, supposed to be that of the same King, which is also in this case. In Div. 3. is part of the lid of the coffin of Taiheri, a female, on which are depicted the Judgment Scene of the Amenti and the process of embalment. In the interior are Netpe and Hat.—A mummy of Anch-sen-nefer, Onkhsnofre, on which are the remains of beaded work, a Scarabæus, and the four genii of Amenti.—In Div. 4 is the inner coffin of the same person, who is called the daughter of Khons Môs; it is in the form of a mummy.

and has the head-dress of the plumes of a vulture. On it are the hawk of Noumra, Netpe, the standard of Osiris, an embalment scene, Osiris Thoth, the four genii of the Amenti, and other deities.) —The upper part of the coffin of Iriouiroui, the son of Harsaphes, in the form of a mummy, with dedications to Osiris and Phtah-Sochari-Osiris.—A mummy of Amounirion, a functionary of the court of the Queen Amounertais, the exterior covered with a network of blue porcelain bugles.—A small coffin, with its cover, containing a mummy of a Græco-Egyptian child; in the internal wrapper is a representation of the deceased, and on the cover are a viper and wreaths: at the bottom of the chest, Netpe.—Tesseræ from Græco-Egyptian mummies, with the figure of Anubis and inscriptions relative to Horus, Theanô, and Harpocration.—In Div. 4, an Oshk, or collar, from the outer covering of a mummy.

In Cases **65-76** are the following mummies, coffins, &c., some of which are remarkable, and the greater part of them in excellent preservation:—**No. 65.**—1 is a mummy of Pefaakhons, surnamed Anch-hun-nefer, or Onkhouonnofre, auditor of the Royal Palace, in its original case. On this mummy are Osiris and the four genii of the Amenti, the hawk of Ra, Isis, Nephthys, Selk, Neith, Anubis, and the bull Apis. Its date is about the 26th dynasty, B.C. 600.—**No. 66.** 1, 2 are the coffin and mummy of Tatshbapem. The deceased is represented worshipping Osiris, Anubis, and the four genii of the Amenti, and various other deities. On the feet appears Apis bearing a mummy. On the exterior of the mummy is a network of bugles, and a scarabæus with extended wings in beads.

No. 67.—1, 2 are the mummy and coffin of Katb-ti or Kotb-ti, a priestess of Amen. The mummy exhibits upon the head the face of the deceased gilded, with ivory studs in the hair. The hands and arms are modelled in wood, the former being covered with models of rings and bracelets, one of which has the shell called the Trochus Pharaonicus. On the body is a pectoral plate with Anubis and a copper model of a mummy. The hair, which once belonged to the lady when alive, is placed in trays beside the coffin, which is itself in the shape of a mummy, with representations of hands holding nosegays, and Anubis, Isis, Nephthys, Thoth, and Nutpe on the chest.

No. 69.—1 is the mummy of Har-sont-iotf, Theban priest of Amen, enveloped in its outer linen covering, coloured blue, with gilded figures of divinities, and scenes from the great funereal ritual. On the feet are representations of Asiatic captives.

No. 69.—2 is the coffin of Pi-rothar-naaoubsh, incense-bearer of

the Temple of Khons, containing a mummy, on which are represented the judgment scenes and most of the sepulchral Divinities; at the sides the car of Athor, and other divinities.

No. 70.—2 is the inner coffin of Nentef, or Enintef, a supposed King of the Eighth or Ninth Dynasty; the lid has been gilded, and is ornamented with the wings and tail of a vulture. Fragments of the exterior bandages, having Hieratic inscriptions, are exhibited at the sides.

Nos. 71.—1, 2, 3, **72.**—1, are four different mummies in bandages. The second has the mask gilt.

No. 72.—2 is a coffin of Ten-en-Amen, a Thēban incense-bearer, with the face made of dark-coloured wood. On the body are representations of Osiris, Isis, Nephthys, the bull of Phtah Socharis, and car of Athor.

No. 73.—1 is a Græco-Egyptian mummy, in its bandages; on the neck is a peculiar pectoral ornament, consisting of gilded wooden figures of different symbols and divinities.

No. 73.—2, 3 are the coffin and mummy of Khonsaouonkh, a sacerdotal functionary and scribe; the face is gilded, and on it is a representation of the deceased adoring the King Amenophis I. The mummy lies in the chest, enveloped in linen, which has been gilded and decorated with the usual representations, and subsequently covered with pitch.

No. 74.—1 is the mummy of a Græco-Egyptian youth in plain bandages; over the face is a portrait of the deceased, full-faced, on a thin piece of cedar.

No. 75.—1 is a mummy of a Græco-Egyptian or Roman; on the carving is the portrait of the deceased in a toga and dress of network.

No. 75.—2 is the coffin of Tphous, daughter of Heraclius Soter and Sarapous of Thebes; at the foot is a Greek inscription, recording that she was born in the 5th year, died in the 11th year, and was buried in the 12th year of the Emperor Hadrian. On it are representations of the deceased adoring Osiris, Anubis, and the genii of the Amenti, and at the bottom Netpe.

No. 76.—1 is a mummy of Maut-em-men, priestess of Amen. The body has been swathed in such a manner, that the whole form, with the head and the extremities of the feet, are distinctly exhibited.

No. 76.—3 is the mummy of a female, who bears the name of Cleopatra. On the exterior wrapper is a disk in a boat, Ra, Anubis, and the four genii of the Amenti. In the bandages at the side of the head is a comb.

Besides these mummies and their coffins, which are arranged, as we have stated, on the two sides of the centre of the room, there are several other coffins and parts of coffins in different places in the room. Of these, the most remarkable are :—

No. 77.—The coffin of the Cleopatra of whom we have just spoken, contains representations on the exterior of the judgment scenes before Ra and Osiris, and the inferior genii, the guardians of the halls of the Amenti. Inside the cover is a Greek zodiac and the Heaven.

No. 90.—Coffin of Soter, an archon of Thebes; on the sides of which is the judgment scene of the Amenti, and four ram-headed hawks of Amen-Ra. On the top is the hawk of the sun, and in the interior is a Greek zodiac. On the board is Netpe.

Over Cases **2** and **3** is the outer coffin of Penamen, a priest (the inner coffin and body are in Case **65**); below, a dedication to Osiris and the goddess Athor.

Over Case **31** is a mummy-case, scooped out of a single tree—the head in a feathered claft, the face black, and body covered with the wings and tail of a bird; on the chest is a vulture; on the soles of the feet, Isis and Nephthys kneeling on altars; and down the body a dedication to Osiris. There is no name, but the case is apparently of the style and period of King Nentef of the Eleventh Dynasty, whom we have described in Case **70.**

Over Case **34** is the coffin of Mauteneimas, or Mouteneimôs, a female musician of the goddess Maut; on it Netpe, a door with bolts, a ram and vase, and the usual scenes.

Case **27** contains the mummy-case of Har-sont-iotf, prophet-priest of Amen in Thebes, whose mummy we have described under **No. 69**, 1. The interior represents an astronomical scene, in which many of the principal stars are personified by the goddess Ta-her. Isis-Sothis, the Planet, in boats, with the progress of the sun, the capture of the Apophis, and prisoners who are bound. On the lower half is Netpe.

Case **38** contains a coffin of Ataineb or Otaineb, a foreigner, in the shape of a mummy; the face is green, and on the breast is Netpe, between Isis and Nephthys; beneath is the judgment scene of the Amenti, and the deceased introduced by Thoth to the various Deities to whom belong the different parts of his body; on the upper part of the feet are two jackals. On the sides are Isis, Nephthys, the standard of Osiris, the deceased adoring various Deities, and the mummy of the deceased supported by Anubis. At the back is Osiris Tattou and Meui; above the head, the boat of Cnouphis.

This coffin was presented to the National Collection by His Majesty King George III.

Case **6** contains a coffin of Penamen, a Theban priest of Amen, in the shape of a mummy; on it are Netpe, Isis, Nephthys, Osiris, and the four genii of the Amenti.

Connected with the mummies are a large class of objects, the majority of which are Sepulchral, and have been found in or attached to the mummies. We shall indicate here, as a convenient place, the most remarkable of these objects. They are arranged for the most part in Cases **77-101**, and may be classed as follows:—

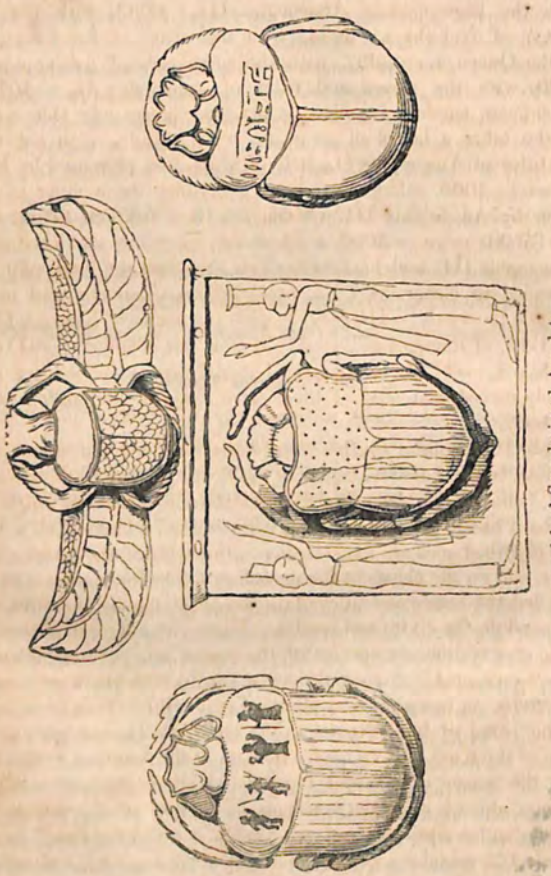
1. *Sepulchral Tablets*, in Cases **64**, Div. 2, **78-80, 84-86, 91, 93, 97-99.**
2. *Sepulchral Scarabæi and Amulets.*—Cases **94-96, 100, 101.**
3. *Rings, Necklaces, Bracelets, &c.*—Cases **81, 82.**
4. *Miscellaneous Ornaments from Mummies.*—Cases **87-89, 102.**

1. *The Sepulchral Tablets*

are generally invocations addressed by the priests or others to some one of the Deities, as Osiris, Isis, Nephthys, &c., and, except in the names and hieroglyphical representations on them, have little variety or interest for any but Egyptian scholars. Nearly all of those which are preserved in this room are written or represented upon wood.

2. *Sepulchral Scarabæi and Amulets.*

Scarabæi, or beetles, manufactured out of almost every known material, are found in great abundance in the Egyptian tombs. Those with hieroglyphics on them are more rare: others are quite plain: Belzoni found some in the tombs at Thebes with human heads. There is scarcely any symbolical figure of such constant occurrence in Egypt. The beetle is often represented with a ball between his feet, which is generally supposed to represent the sun. Many of them have on them the types of Anubis and Serapis. The common form adopted for amulets is that of the scarabæus, but some occur with the form of animals—as hedgehogs and human-headed dogs (*vide* Cases **94-96**). They bear on their bases the figures of Deities, Sacred animals, names of Kings, short inscriptions, and other symbols or hieroglyphics. The most remarkable scarabæi in the Museum Collection are:—**No. 3919**, bearing the name of Menes; **3919** *a*, with the prænomen of Assa, or Asses, and that of the King Nefer-ka-ra (*Nepercheres*):—**Nos. 3920-22** *c*,



Sepulchral Scarabæi and Amulets.

that of Ra-men-ka (*Mencheres*); **3923-25,** that of Pepi (*Apappus*); **3927,** Osortasen I., or Sesortasen I.:—the cylinders, **3928,** with the prænomen of Sesortasen II.; **3926,** Sesortasen III.; **3930,** with the prænomen of Amenemha III.; **3933,** with the prænomen of Neferhept; **3934,** with the name of Sebekhept, son of the Queen Ki; **3937,** with the prænomen of Amenophis I.; **4068,** with the names and titles of Amenophis II.:—**4077,** a rectangular amulet of yellow jasper, having on one side a bull, on the other a horse, of exquisite workmanship, with the name and titles of Amenophis II., half of which was presented by M. J. Dubois:—**4095,** a large scarabæus, recording the number of lions taken by Amenophis III. (Memnon) from the first to the tenth year of his reign:—**4096,** a scarabæus, recording the marriage of Amenophis III. and his Queen Taia, and that the limits of Egypt extended to Naharaina (*Mesopotamia*) on the north, and to the Kalu on the south:—**4101-10,** bearing the names of Rameses II.:—**4111-12,** of Rameses III.:—**4113,** of a late Rameses:—**4114,** of Shishak I.:—**4119,** of Amasis II. All these scarabæi are completely carved, and most of them have rings or perforations under the body.

Case **100** contains Scarabæi, generally inscribed with a prayer or formula, being the 30th chapter of the Ritual relative to the Heart or Soul, being an emblem of the mystical transformations which the deceased had to undergo in Hades before he had a heart given to him. The inscribed ones are found between the folds of the interior bandages, and on the chests of the mummies. The inscription is on the base, but the names and titles of the deceased, figures of deities, &c., are found on the elytra and corslet. From the difference observable in the elytra, different species of the insect are probably intended to be represented. Among these is a small green jasper scarabæus, **No. 7875,** set in a semi-oval plinth of gold, said to have been found in the coffin of King Nentef (vide Case **70,** 2), but bearing the name of the King Savak-emsaf. Several of the Scarabæi in this case bear the names of different functionaries; one has a heart-shaped vein, on which is engraven a *bennou*, or the bird nycticorax, and at its sides an inscription expressing "in the heart of the Sun."

Case **101** contains a number of uninscribed scarabæi, and amulets in the form of a vase, human heart, two fingers of the hand, &c. There are also fragments embossed with figures of Osorkon I. and II., kings of the Twenty-second Dynasty, making an offering to Amen-ra Harsaphes. These objects have for the most part been taken from the straps which are fastened round the necks of mum-

mies. There are also amulets representing symbolical eyes, hearts, plumes of Divinities, lotus-sceptres, symbols of stability and life, pillows, counterpoises of collars, levels, solar disks or hills, and victims with their legs bound.

3. *Rings, Necklaces, Bracelets, &c.*

Of these ornaments there is a great number and variety in Cases **81, 82.** Many of the rings are curious, from the fact that they have a break in the circumference. There can be no doubt that they have been used as objects of attire, but their precise use is not known. Some of the finger-rings are very elegant, and have beautiful open work, with figures of Deities, &c.; on the faces of several are the prænomen of Amenophis III., the names of Amentuonk, Amen-ra, &c., and one of gold, of the Ptolemaic or Roman times, with Serapis, Isis, and Horus. There are also some well-shaped ear-rings and pendants from ear-rings. In Case **82** are necklaces, bracelets, pendant ornaments, beads, &c. One necklace has pendants in the shape of the lock of Horus, fish, and cowries, with a cowrie-shaped clasp: another has flat beads, representing Deities; a third, blue spherical beads, capped with silver. Among the pendants are an Ægis of Pasht, a Soul, and the shell of the Indina Nilotica. Case **83** contains various specimens of Egyptian glass, some of which are curious.

4. *Miscellaneous Ornaments from Mummies.*

These are contained chiefly in Cases **87-89** and **102.** Case **87** contains pectoral plates, many of them in the shape of a propylon, with a Scarabæus ascending in a boat, adored on each side by Isis and Nephthys. Many of these plates bear the names of the persons to whom they have belonged; others have the head of Athor, a Scarabæus, with vitrified eyes, Deities, &c. They are in various materials, as basalt, arragonite, porcelain, vitrified earth, &c. Cases **88, 89** contain portions from the network covering of mummies, consisting of scarabæi, wings, bugles, beads, &c., crowns of Upper and Lower Egypt, symbolical eyes, sceptres, terminating in a head of lotus flowers, beads, &c. Case **102** has many ornaments, taken from the bodies of mummies:—of these, one, which is rather remarkable, has stamped upon it the figure of Osiris Pethempamentes; another, the names of two early Kings. There are also plates taken from the side incision of mummies, representing the Mystical Eye; a plate with the names of Seneferka and Kaenra, two early Kings; vultures,

uræi, hearts, emblems of stability, and various other stamped ornaments, all taken from mummies.

Next to the mummies of human beings come the mummies of animals, which were very common in ancient Egypt, and have been found by modern travellers in great abundance. They are to be found in this room, chiefly in Cases **52-58** and **60**.

There are a considerable variety of these mummied animals, as cynocephali or dog-headed baboons, cats, bulls, rams, the ibis, crocodiles, snakes, &c.

Cases **52, 53** contain specimens of mummies of cynocephali or dog-headed baboons, animals which were sacred to Ioh-Thoth and Khons-ioh, and which were chiefly worshipped at Hermopolis, mummies of jackals, or dogs with long upright ears, the emblems of Anubis, the head of a dog enveloped in bandages, and a similar head unrolled. Div. 3 contains various mummies of cats, the males of which animals were considered to be emblems of the sun, and the females of Pasht, or Bubastis, the lion or cat-headed Deity. At Abouseir there are pits full of mummies of this animal, from which place many of the specimens in this case have been procured. There is also a wooden case, in the shape of a cat, seated on a pedestal, some specimens of cat-mummies which have been unrolled, several figures of cats which have been used as emblems of Pasht, and a pedestal of a cat, in the shape of the hieroglyphical name, Bast.

Cases **54, 55** contain mummies of bulls, consisting of the head and some of the principal bones, and having on the forehead the triangular mark of Apis, to whom all cattle were sacred:—of gazelles, which were considered impure animals, and the emblems of Typhon and the Typhonian divinities:—of a small ram, which was sacred to Amen-ra, and of which only the head and some of the bones are preserved:—heads of rams, some unrolled and some in bandages:—and the head of a sheep.

Cases **56, 57** contain mummies of the sacred Ibis, with various bones and eggs of the same bird, and several conical pots, with their covers, in which are preserved similar mummies. Many of these objects were presented to the National Collection by Sir J. G. Wilkinson.

Case **58** contains mummies of crocodiles, the emblems of Sevek, or Sabak, one of which has been unrolled:—mummies of snakes, or siluri, the emblems of Isis, some in the shape of cakes, with mæander patterns, and some simply oval cakes:—a rectangular case, with a lizard at the top, and two small rings, with which was found the

skeleton of a small snake, which lies near it:—a rectangular case, with a hawk-headed uræus snake at the top, which has once held some animal mummy.

Case **60** contains several mummies of snakes, bandaged up in the form of oval cakes, like those in the preceding cases, together with the mummies of different fish, some bandaged and some unrolled.

Having now given a separate description of those portions of the large collection of Egyptian objects contained in this room which we consider to be of the most importance, and to require the fullest notice, we shall proceed to take the remaining objects in the order in which they are at present arranged in the cases, considering that on the whole this method will be more convenient to those who may make use of this hand-book, than if we were to attempt a scientific classification of the different subjects. We may premise that the contents of the cases comprise generally small statues, objects of household furniture, portions of the dress and objects of the toilet of the ancient people, vases, lamps, agricultural implements, weapons, inscriptions, instruments of writing and painting, boxes, baskets, musical instruments, and objects relating to weaving. Of these we shall notice a few of the most remarkable.

Cases **12, 13** contain numerous specimens of small statues and fragments in bronze, stone, and wood. Of these we may notice a small statue of Phtahmai, a bard and Royal scribe of the tables of all the gods, kneeling and holding a tablet with the prenomen of Rameses II. (Sesostris) and various emblems:—a priest kneeling, holding in his hand a bowl on which are five cakes of bread:—an altar of libation, with vases and cakes, at each corner of which, in front, is a hawk, and behind, two cynocephali, having on their heads the disk of the moon, with a small figure kneeling between them: a frog with a hole between his legs serves for a spout:—Sevek-nasht, the son of Eiaô, walking, having in each hand a cylindrical roll, and on his head the claft, with his name inscribed on his right foot:—a male figure walking, with a conical cap, disk, and horns on his head, and a long sash which descends from the apex of the cap to the feet:—a female walking, holding a calf, slung round her neck by its four feet, and holding in her right hand an oryx or gazelle by the horns:—a female, lying on a couch in a long close tunic, with her head on a head-rest, and a child placed transversely under her legs:—hands and arms carved on one side only for inlaying:—fragments of legs and arms, from figures inscribed with the names and

titles of Amenophis I. and III., Rameses II. and IX., from the temple of Athor, at Sarabout al Khadem, in the peninsula of Mount Sinai.

Cases **14—19** contain numerous articles of household furniture, with other large objects, such as stools and chairs of various kinds, one with four legs moving on a bronze pivot, and terminating in the head of a goose inlaid with ivory, the seat having been of maroon-coloured leather :—a high-backed chair on lion-footed legs, the back inlaid with darker coloured wood and ivory, the seat of cord :—legs and feet from chairs :—uls or uols, rests for the head, the legs of one of them placed crosswise :—a cushion stuffed with the feathers of water-fowl :—fragments from the propylon of the brick Pyramid of Dashour, one of which contains part of a royal cartouche :—a cramp, bearing on it the name of Seti-Menephthah I. (Sethos I.), B.C. 1604-1579 :—keys and hinges :—the capital of a column with lotus flowers :—small tiles, part of the inlaying of a door in a pyramid at Sakhara, in dark blue porcelain :—a model of a house, square at the base, and slightly converging towards the top, in calcareous stone :—a model of a granary and yard ; at the end of the roof is a covered shed, in which a man is seated ; in the yard is a female making bread, and on one side of the kneading trough is an inscription in the hieratic character :—a wig of human hair, from the upper part of which, which is curled, depend long and tightly-plaited locks. Wigs of this description appear on the heads of the female musicians in the fresco paintings of this collection, and on other persons of high rank :—the basket in which the wig was contained, the sides of which are of the kash or writing reed, and the frame-work of sticks bound together by papyrus :—a three-legged stand or table, on which is painted the uræus coiled upon the basket, and other objects, with a dedication to Paihri or Phaihroupi :—and a number of portions of the following deities, Pasht, Num or Cnouphis, Horus, Thoth, Isis or Nephthys, Amset, Hapi, Kebhsnauf, and Sioutmautf.

Cases **20, 21** contain various objects relating to dress and the toilet, as pieces of net-work :—a workman's apron :—an Egyptian sleeveless tunic :—a basket in which this tunic was found :—cases with four cylindrical holes to hold *sthem* or *stibium*, a metallic colour for staining, one ofthem bearing the name and titles of Amenones, a Royal scribe :—a cylindrical reed-case for stibium, bearing the name in front of the King Amentuankh, and his wife Anchsen-amen :—a case for stibium, representing a monkey standing erect, grasping in both hands a cylinder, with its cover of wood :—other vessels for the

same purpose, with the head attire of Pnebto, the son of Horus, in the shape of Khons, standing erect, and in the form of a naked Typhonian figure:—mirrors of various kinds, one with a handle in the shape of a lotus sceptre, and the head of Athor; another with wooden handles, one terminating in the hawk head of a Deity, the other in a standing position, with the right symbolic eye; and a third with a handle of porcelain, in form of a lotus sceptre, and the name of Mentuemha, the son of Hekheth:—Chinese vases said to have been found in Egyptian tombs, one bearing an inscription in writing-hand, presented by Sir Gardner Wilkinson:—hair-pins, combs, shoes with round toes, ancle and fore-straps, most of them for children, and sandals of various sizes, some with the high peaks which were worn during the Eighteenth and Nineteenth Dynasties.

Cases **22—25** contain lamps of various kinds, the especial uses of which it is not easy to determine; some appearing in the hieroglyphical texts to have been appropriated to particular substances, as wax, wine, liquids, &c., and others of smaller and more elegant forms for unguents, perfumes, &c. The coarser and larger specimens appear to have been chiefly for domestic uses, such as the holding wine, eatables, &c. Among these are two vases in Case 22, one of which has in front the prenomen Merenra, standard, and titles of a King prior to the Twelfth Dynasty; and another those of Ra-nofrekah, or Neperebeus, of an old Dynasty assumed by Sabaco, the first King of the Twenty-fifth Dynasty:—a circular table on which are eight vases of various forms, all inscribed with the names and titles of Atkai:—a slab with the following objects: two bottle and four crucible-formed vases; a peculiar object bifurcate at one end; and a piece of basalt:—the cover of a vase, inscribed with the prenomen of Amenophis II. of the Eighteenth Dynasty:—a large vase with the name of the King Un-as or Hennas, supposed by some to be Obnos or Onnos of the Fifth Dynasty:—a jar or vase containing the names and titles of Amenertais, a Queen of the Twenty-sixth Dynasty:—a fragment of a vase or box, inscribed with the prenomen of Amasis II. of the Twenty-sixth Dynasty, and ornamented with winged animals in the Assyrian style:—vases in the shape of a hedgehog and an ibis:—various fragments of handles and other portions of vases, having on them the names and titles of Thothmes III. and his sister, the Queen of Amenophis III., Rameses II. or III., and the title of the Goddess Athor, Mistress of the copper mines; all which were procured from the temple of Athor at the Sarabout Al-Khadem: a bowl with the names and

titles of Rameses II. (Sesostris), a band of flowers, and calix and petals of the lotus:—vases with flat circular bodies, and necks of lotus flowers, apes, and ôshks, with invocations to Amen, Phtah, Nefer-Atum, Neith, and Pasht, on the lateral bands:—vases for libations:—and four ampullæ, each inscribed with a single line in hieratic.

Cases **28—32** contain various bowls and cups, one a Diota, having in front Onouris or Mars brandishing his sword, of grotesque proportions:—a vase in form of a female playing on the guitar, and containing some viscous fluid:—a vase slightly cylindrical issuing from a flower, and decorated with the feathers of Osiris and other symbols:—vases in the shape of a lamp lying down, of the fish *Latus*, and of gourds, respectively:—bowls with figures of Amen-ra, Har, Atmen, Tefne, Seb, Netpe, Osiris, Isis, Thoth, and Nephthys, with the back of Ra:—and lamps, having some a toad in bas-relief; others, an eagle, the head of a boar, a bunch of grapes, two children, palm leaves, &c., and one bearing the inscription, Θεολογία Θεοῦ χαρὶς, and another τοῦ Ἁγίου Κυριακος.

Cases **33—35** contain miscellaneous vessels of bronze, agricultural implements, viands, &c., some of which are very remarkable. Among these are a bucket, having on it in outline Osiris-Tattou, Isis, and Nephthys, pouring libations to the soul of the deceased Petamen; and Petamen seated on a chair, beneath which is a cynocephalus; his son Pasht Khons stands by him and offers him a libation and incense; on the base are the calix and petals of the lotus:—a similar bucket, on which is Har or Hôr, a deceased priest of Amen, adoring Osiris, Har-si-esi, Isis, and Nephthys, and Har or Hôr receiving offering from his son Petamen:—another bucket, on which is Osiris Pethempamentes seated, behind whom stand Har-hat Isis in a tree, and Nephthys. Before Osiris is a priest holding incense, and pouring a libation upon an altar. The hieroglyphical text contains adorations to the deities of Har-hat, for the deceased Rameses, prophet-priest. Above is a band of stars:—a simpulum, with handles terminating in the head and neck of a goose:—a rectangular table, with a projection on the two sides, and in front the name of Atai or Atkai; on it are several vessels, apparently models of utensils. The table is perforated to receive some of the vessels:—lamps, with the handle of one formed by the head of a dog issuing from a lotus calyx, and with a jerboa on the cover of another:—a rectangular stand of two stages, composed of papyrus, supported at each corner by a column of cane; on each of which stages is a small duck trussed, and at the bottom circular

cakes of bread:—baskets which have contained various fruits, as the doum-palm, fig, grape vine, carthamus, pomegranate, wheat, or barley:—various specimens of the above productions:—rolls of prepared leather, of a maroon colour; rolls of fibres of palm leaves or cane:—the blade of a sickle, fractured in three pieces and completely oxidised throughout, with traces still visible of the wooden handle into which it was originally fitted:—a pickaxe and hoe used in agriculture:—a yoke with a knob at each end to retain the leathern straps, one of which remains:—eight steps of rough wood from a ladder, with the rope of the same ladder made of fibres of the palm, found in the tomb of Seti-Menephtah I. (Belzoni's tomb):—and a specimen of rope made of palm-leaf fibre.

Cases **36, 37** contain various fragments, weapons, &c. Of these are cylindrical staves, with various names and titles; others terminating like the gom, with the koucoupha or hoopoo head:—war-axes, daggers, some of which have handles of ivory and silver ornamented with studs:—bows of small size, heads of spears and arrows, some triangular, and some with flint heads:—knives of various kinds, one with a lunated blade, the other end terminating in the fore-part of an ibex, wearing an ôshk inlaid with gold; another with the name and titles of Phtahmôs; another with a broad blade moving in a pivot at the end, and working in a groove by means of a handle:—handles of fans:—a pair of paddles from the model of a boat, termjnating in heads of jackals:—masts and stays from the model of a boat:—fragments, one filled with wood, another terminated by a crocodile and lion-headed rod, another by a hawk headed rod, under which stands the god Ra; another by the head of a hoopoo:—a cuirass and helmet made from the skin of a crocodile, and found in the tombs at Manfaloot.

Case **39** contains instruments of writing, painting, &c., such as rectangular pallets with grooves for the kash, or oval writing reeds; the well for the colour in one of them being in the form of an oval or signet:—another pallet, containing seven kash and two small wells in the shape of signets. On the upper surface is the prenomen and name of Rameses the Great, encircled by uræi; at the edges of the groove are invocations to Thoth and the goddess of writing:—fragments of colour, and the baskets in which it has been contained:—small stands, with nine or ten crucible-shaped vases:—rectangular slab, with cartouche-shaped well for colour, and a small muller or grinder:—muller from similar slabs, one of which was found near the masonry of the Great Pyramid at Abousir:—circular and rectangular seals and stamps:—oval impression of a seal with the

prenomen of Amasis-Neith-si, from a papyrus:—seal with the name of Nafnaarut, a monarch of the Twenty-ninth Dynasty:—a cylindrical box for ink, with a chain for the pen-case, the whole resembling the hieroglyphical sign for a scribe or writing:—pugillares, or folding wax-tablets for writing; a few lines of Greek have been written with a style on one of them: with them is a short carved style and a small iron signet:—portrait of a Græco-Egyptian female on very thin wood:—fragment with seven lines of hieratic, commencing with a date of the seventh year of Horus; in the fifth line is another date of the first of Pagni, of the twenty-first year of the reign of Amenophis II.:—moulds with figures of Phtah, Ra, hippopotamic female deity, symbolic eyes, cynocephali, victims, pyramidal hieroglyphics, &c., in intaglio:—fragments from the tomb of Seti-Menephthah I. (Sethos I.). In front the arm and anterior portion of the body of Ma or Thmei, and part of her titles; before her are small hieratic characters:—fragments from the tombs, exhibiting the mode in which the Sepulchres of the Kings at Thebes are ornamented.

Cases **40, 41** contain boxes, baskets, spoons, &c., such as a rectangular box veneered with white and red ivory and blue porcelain:—a rectangular box with a pyramidal cover, on which is a Cupid holding a flower, finches, and water-fowl; a female figure, perhaps intended for Venus, reclining with loose drapery, veneered in parts and inlaid with ivory:—panel and stud from a box inscribed with the name and titles of Amenophis III. and his daughter, the names anciently erased:—another long panel of ebony with the same titles:—spoons of various shapes, variously adorned, with handles in the shape of the lotus, and the flower of the papyrus, and with bowls of different forms: one has a bowl in the shape of a cartouche, and a handle representing a gazelle: another is flat, and has two similar bowls, the handle representing Onouris holding the lion's tail in the left, and a club or sword in the right hand; in each bowl is a lump of wax of different colours: another with a bowl pear-shaped, having on the handle Khons-Kneph, between two stems of the lotus, and on the head ornament two birds:—fragments of plaster and stucco:—smoothing tools, one with its own figure engraven upon it:—brushes for colouring walls, of fibres of palm leaves:—stamp for bricks, with hieroglyphics, from the granaries of the temple of Phtah, and an oval stamp with the name of Amenophis III.

Cases **42, 43** contain various baskets, tools, &c., such as mallets used by the Egyptians for hammers, found in the masonry of the

Great Pyramid at Aboosir :—a set of tools found in a basket, chisels, adzes, &c., the blades of which have been attached by linen bandages and an adhesive composition: on the blades of the larger, and handles of the smaller tools, is generally a line of hieroglyphics relative to Thothmes III. :—hands on handles, or fore-arms :—fragments of a gorget, on which are Typhon, Teoeri, lion's head, camelopard, frog, and jackal-headed sceptre :—fragments of carving representing a person of high rank adoring Osiris :—moulds, having figures of the bird *Ben*, one with an enchorial inscription on its reverse :—two fragments of a box or vase, bearing the name and prænomen of Tahraka of the Twenty-fifth Dynasty :—pedestal from a small statue bearing the name and titles of Amen-ra; in front are the name and titles of a Queen, Neithakhor (Nitocris), the royal daughter of Psametik :—plinth, on which is Amenemapt, a royal scribe, adoring Osiris.

Cases **44, 45** contain baskets, musical instruments, playthings, weaving tools, &c., such as oval and circular baskets of the fibres of the palm, some worked in with colours :—sistrum, the handle cylindrical, with the head of Athor on one side; on it the head of Athor, between lion-headed uræi and vultures, Pasht Merephtah seated in a naos, with Meri-mihi and Meri-ras, holding sistra :—small bells, one in the shape of Typhon or Baal; another has on the top the heads of Khons Kneph, Cnouphis, Anubis, and Merephtah :—small harps of five strings, and one of seventeen strings :—portions of flutes from the northern brick pyramid at Dashour :—a small pipe with seven holes burnt in it at the side and two straws found in it :—cymbals :—dolls :—draughtsmen of various sizes, generally conical, with globular tops; one has the head of a cat; others are pyramidal, while under one is the figure of a jackal :—linen cloths of various sizes and shapes, and of different texture; some have a selvedge of blue lines :—specimens of Egyptian linen bleached by the modern process :—portions of bandages from a Græco-Egyptian mummy, with leaden seals of the time of the Antonines :—spindles, one with a base of plaster, on which is inscribed the symbol "Ement;" others are wrapped in cloth, and one is attached to a skein of thread.

On the walls of the room over Cases 8—25 are casts of the sculptures from the entrance of the small temple of Beit-ou-aly near Kalabshe. This side is in two compartments, and in the first is Rameses II. in his war-chariot, attended by his two sons, attacking the black and copper-coloured races of Kush or Æthiopia. In the second portion is Rameses II. seated on his throne, investing with

a gold chain Amenemape or Amenemopt, Prince of Kush or Æthiopia, introduced to him by his eldest son. Behind the Prince are tusks of elephants, skins of panthers, gold chains, gold dust and gems, rings of gold, bucklers, chairs, feathers, and eggs of the ostrich: these are followed by Æthiopians, bringing various live animals, the most remarkable of which are oxen with their horns in the shape of human hands, and a head with a tuft of hair. In the lower division the same Prince is introduced by two high officers of state to the Monarch, having across his shoulders a tray of valuable plants, skins of panthers, and chains of gold. He is followed by Æthiopians bringing various animals, among which are a giraffe, green monkeys, gazelles, and lions. Females bringing their children, and prisoners manacled, appear on this part of the procession.

Over Cases 40—57 are casts from the same place and building. In the first division on the left hand the Monarch Rameses II. seated on his throne receives the principal officers of his court, who bring before his feet captives of the chief nations of Asia. In the second division the King, attended by his dog Anathemnisht, is about to decapitate an Asiatic. In the third, crowned with the teshr, having ascended his chariot, he attacks an Asiatic nation, who are represented in full rout. The next compartment shows the Monarch attacking a fortress of Central Asia; the nation is personified by a larger figure, while the scenes going on at the fortress are a female throwing a child over the battlements, and a man supplicating with a lighted censer, while the son and brother of the King attack the door of the fortress with a hatchet: in the last compartment, a file of Asiatic prisoners is brought up to the King. The nations mentioned in the hieroglyphics are the Tahen or Tohen and the Sharu.

These casts were made in Nubia by Mr. Bonomi, and have been coloured by him after the originals.

BRONZE ROOM.

The Bronze Room contains at present a large collection of miscellaneous objects of almost every class, and exhibits more than perhaps any other room in the Museum, the present transition state of a considerable portion of the Department of Antiquities, from the inevitable changes which have taken place owing to the increased number of new rooms which have been added to it, and which are not yet ready to receive their future contents into, we hope, their final resting-place. From this circumstance any complete classification of the objects in it is out of the question, and we shall, therefore, simply give some account of the contents of each Case, according to the order in which the different Antiquities are at present arranged.

The First to which we must call attention are the Egyptian Antiquities, a considerable number of which are placed in those Cases with which this Room at present commences, and, as we have already, in our description of the Egyptian Room, enumerated many similar articles, we shall notice the Egyptian objects in this Room very briefly.

Cases **1**—**3** contain Sepulchral Tablets in wood of a person not named, adorations to Ra, Osiris, and other deities; of Hesi-chebi, an assistant priestess of Amen-Ra; of Iri-a-haru, a priest, with adorations to Ra and to Isis; of Petas, a priest adoring Ra and Athom; small models of Sarcophagi, and mummies found deposited with the dead and formerly conjectured to be models for the embalmers; boxes for holding small figures of the dead:—**Nos. 8522—23** containing two figures:—**No. 8524,** Karennu, a deceased personage adoring Amset and Kebhsnaut:—**No. 8525,** a box constructed for the use of Bak-en-maut, a priest of Maut, who, attended by his sister Maut-em-ua, a priestess of Amen-ra, is adoring Isis:—**No. 8526,** one made for Anchhar, and inscribed with a chapter out of the Ritual:—**No. 8527,** which was made for Maut-en-pennu, a priestess of the Theban Triad, Amen-ra, Maut, and Chons, and representing her adoring Osiris and Isis:—**Nos. 8529—8534** are similar boxes, the last of the Roman period and decorated with gryphons:—**No.**

8535 is a box with representations of Osiris the Lord of Tattu and part of the litanies of the God Thoth :—**No. 8536** is a box adorned with stripes :—**Nos. 8537-8** are boxes of Sensao, surnamed Paa-ani, and of Thoth-er-tas, decorated with prayers and inscriptions painted yellow ;—**No. 8539** is the box of Naas-narut, a daughter of Usar-kan, on which Neith, Selk, Sati, and Anubis are represented purifying the Genii of the dead.

Cases **4, 5** contain more boxes. **No. 8541,** a plain one, with the front of a box or Sarcophagus containing a representation of Isis and Horus erecting the standard of Osiris :—**No. 8543** is a similar box inscribed with the name of Hesi, a priestess of Amen Ra, who adores the Genii of the dead. There are also on shelves 3, 4 a number of sepulchral figures in wood, representing the Dead equipped for that portion of his ordeal in the Future State when he ploughs and sows the Auru, surrounded by the great waters and canals of the mystical Nile ; holding a hoe in each hand, and a cord attached to a basket of seed with which he is sowing the fields, slung over his left shoulder : they all contain a similar formula, with the name and titles of the Dead, and a prayer, taken from the sixth chapter of the Ritual, relative to their destiny in a Future State. From the great number of these figures deposited with the Dead it has been conjectured that they were offered by relatives of the deceased. Among them are several of Seti Menephtah I., and of scribes, priests, and military and civil functionaries.

Cases **6, 7** contain Sepulchral Figures in arragonite and calcareous stones. **Nos. 8689—91** are portions of those of Amenophis III. (Memnon) of the Eighteenth Dynasty. **Nos. 8933-34,** of other Monarchs of the Eighteenth Dynasty. **No. 8695,** of Rameses III. **Nos. 8696—8700,** of Rameses IV., all found in the Tombs of the Kings at Bibán al Muluk. **No. 8904** is a representation of Paneh-si, a scribe of the Treasury, and is inscribed with a memorandum made on the side, of the number of figures made in one month.

Cases **8, 9** contain a large number of sepulchral figures in Porcelain.

Cases **10, 11** contain specimens of similar figures in Terracotta, and various models of Funereal Boats. Sir Gardner Wilkinson, in describing the funereal ceremonies of the ancient people, states that when the coffin had arrived at the Sacred Lake it was placed in the *baris* (the name which Diodorus gives to the vessel which carried the bodies of the dead), which was towed by a larger one furnished with sails and oars, and having also a spacious cabin, and that then, in company with other sailing boats carrying the mourners, and the

things appertaining to a funeral, it crossed over to the other side. When the boats reached the other side of the lake the yards were lowered to the top of the cabin; and all those who were engaged in the ceremony left the boats and proceeded to the tomb, from which they probably returned by land without recrossing the lake. There are considerable variations in the representations of the funereal processions on the walls of different tombs, and the Sacred boat constantly occurs with certain modifications. In these models may be seen different portions of the ceremony. In one of the boats there is a canopy in the centre, with priests kneeling; and, at the side, a representation of a lion devouring a goat; on another appear a priest reading the Ritual and a lighted altar.

On shelf 4 is a fragment of a Ritual in Hieratic and part of a document in the same character, on leather; a contract in Demotic or Enchorial letters, and other documents in the Enchorial character; and a caricature, executed during the Roman period, on papyrus, representing foxes driving geese, lions and goats playing at draughts, &c.

Cases **12, 13** contain additional objects from the Tombs; as sepulchral vases of the human-headed genius Amset, some of them coloured:—Cynocephalous heads of the genius Hapi from the tops of similar vases:—Jackal heads of the genius Siutmutf:—Hawk heads of the genius Kebhsnauf, from similar vases:—Models of a set of four vases for holding the entrails when embalmed separately in the shape of the four Genii abovementioned, in painted wood:—a similar set which have been deposited with the mummy of a person named Hapi:—Two models of vases, one in the shape of a bottle, the other in that of a goblet, with an inscription for a deceased Pai, a judicial scribe; coloured to imitate glass.—Two model vases deposited in the place of more valuable materials, and bearing the names of Amen-hept, a judge, and Hernane, a female:—These sepulchral vases form a set, each with human heads—one for a deceased Aahmes—from a tomb in Upper Egypt, and made of terra-cotta:—and three vases coarsely painted of the Roman period, with vaulted covers on which are seated jackals. Sir Gardner Wilkinson states that the disposition of the various objects placed with the dead varied in different tombs according to the rank of the person, the choice of the friends of the deceased, and that other circumstances, as their number and quality, depended on the expense incurred in the funeral. Besides richly decorated coffins, many vases, images of the dead, papyri, jewels, and other ornaments were deposited in the tomb; and tablets of stone and wood were placed near the sarcopha-

gus, engraved or painted with funereal subjects and legends relating to the deceased. These last, he adds, resembled in form the ordinary Egyptian shield, being squared at the base and rounded at the summit; and it is probable that their form originated in the military custom of making the shield a monument in honour of the deceased soldier. Many of the objects buried in the tomb were hence naturally memorials of the profession or occupation of the deceased. Thus the priest had the insignia of his office; the scribe his inkstand or pallet; the high-priest his censer; the hieraphoros, a small model of a Sacred shrine, or a figure bearing an image of a Deity. In the soldier's tomb were deposited his arms; in the mariner's a boat; and the peculiar occupation of each artisan was indicated by some implement employed in his trade. The four vases of the Genii of the Amenti, which we have often alluded to, were placed in the tomb whenever the entrails were embalmed separately, and besides these there were often others of a smaller size, of alabaster, hard stone, glass, porcelain, and bronze, many of them of exquisite workmanship; but these were generally confined to the sepulchres of the rich, as were jewellery and other expensive ornaments. Papyri were likewise confined to the persons of a certain degree of wealth, but small figures of the deceased of wood and vitrified earthenware were common to all classes except the poorest of the community. Such figures generally present a Hieroglyphic inscription, either in a vertical line down the centre, or in horizontal bands round the body, containing the name and quality of the deceased, with the customary presentation of offerings for his Soul to Osiris, and a funereal formula resembling that on many of the scarabæi. In the hands of these figures, as observed above, are often a hoe and a bag of seed.

Cases **14-19** contain a collection of coffins, which may be considered as supplementary to those we have already described very fully in our account of the collections in the Egyptian Room. **No. 6671** is the inner coffin of Nesbes, door-opener of the temple of the Sun; on it is Netpe, the judgment of the dead before Osiris, symbolical eyes, and other ornaments. It is of wood, and was formerly in the collection of the Earl of Belmore. **No. 6668** is the inner coffin of Ameniriu, auditor of the palace of queen Amenartas, daughter of king Kashta, of the Twenty-sixth Dynasty; on it are rams, representing the Soul, and the judgment and embalmment scenes of the dead; from the collection of Signor Athanasi. **No. 6699** is the coffin and mummy of Chons-thoth, a singing boy of the Græco-Egyptian period; the face gilded, and the body covered with

various divinities. **No. 6672** is the inner coffin of Anchsennefer, a female; the face is coloured pink, and the body is covered with hieroglyphics, with various scenes on a yellow ground. **No. 6663** is the inner coffin of a mummy now much mutilated, but which has been of the very finest style, and is elaborately decorated with painting, and varnished.

Besides these coffins there are several figures of Phtah-Socharis-Osiris standing on pedestals, some with small cavities in the shape of boxes and covers, in which were originally deposited small detached portions of the body; and figures of Osiris Pethempamentes, which have been used as cases for papyri. These papyri, which are always portions or copies of the great funereal Ritual of the Egyptians, in Hieroglyphic or Hieratic characters, were either contained in the bodies of these figures, or else in small cells with a lid fitting to the body.

Cases **20, 21** contain sepulchral vases similar, in most respects, to those we have already described, and small sepulchral tablets bearing inscriptions. Besides these are a number of cones of brick, stamped with inscriptions in bas-relief. There has been considerable doubt as to what these objects were used for. They contain the names and titles of the functionaries in whose times they were deposited; and have been supposed to be either stamps and seals or votive offerings deposited with the dead. Sir Gardner Wilkinson states that all the tombs, and many of the separate apartments, had wooden doors with a valve turning on pins, and secured by bolts and bars and a lock, and that the last was protected by a seal of clay, upon which the impress of a signet was stamped, as Herodotus describes in the case of the Treasury of Rhampsinitus. Remains of this clay have been found adhering to some of the stone jambs of the doorways in the tombs at Thebes, and numerous stamps, such as those we are now noticing, have been discovered buried near them. It may be a question whether these objects were themselves the real seals whereby the impressions were made in the clay, because the characters upon them are in relief, and because their edges are sometimes unequally raised round their faces, both leading to the conclusion that they were themselves impressed by another seal. They are found square as well as round, and with a stamp on all the sides; they are all made of the same materials,—a clay mixed with fine ashes, and afterwards burnt, the exterior being of a finer quality than the inside. The red ochreous colour with which they are sometimes stained frequently extends halfway up their whole length, a circumstance which certainly suggests the idea that they must have

been dipped into a red mixture for the purpose of making a subsequent impression. Indeed, unless they were used for some such purpose, it is difficult to understand why they were buried near the tombs, or bore such stamps at all. They generally bear the name of the person in the adjacent tomb, with that of his wife; and sometimes the same characters appear on different ones which vary also in size. They are generally of a conical shape, about a foot in length; the circular face, which carries the inscription, being about three inches in diameter, and they appear to have been made for holding in the hand, and for giving rather than receiving an impression. The characters were probably impressed upon them from a mould before they were burnt. These they afterwards imparted to the clay seals; the red liquid into which they dipped serving also to prevent their adhering. Similar seals were used for securing the doors of temples, houses, and granaries.

Cases **22, 23** contain numerous inscriptions in the Enchorial and Greek languages on fragments of pottery. They are chiefly receipts of the period of the early Emperors, and were found at Elephantina. There are also fragments of pottery with inscriptions in Hieratic and Coptic, and similar inscriptions in Greek and Coptic on fragments of calcareous stone. Their subjects are generally Religious, and their date subsequent to the rise of Christianity.

We here bring to a conclusion the description we have thought it necessary to give of individual Egyptian objects preserved in the Egyptian Saloon, and in the Egyptian and Bronze Rooms; and we take next in order the large and miscellaneous collection of Greek, Roman, and Etruscan remains preserved for the present in this and the adjoining room. Before, however, we approach this new branch of our general subject, it would seem that this is the appropriate place for making some remarks on Egyptian art generally, as illustrated by the monuments to which we have called attention in the previous pages.

From the numerous specimens which still remain to us of the sculpture of the Egyptians, we may observe that their art had a character peculiarly its own, remarkable from the earliest times for its colossal proportions, and magnificence of conception and execution. The earliest known monuments, the Pyramids of the Fourth Dynasty, exhibit simple forms of vast magnitude, but at the same time of the utmost finish in their details. In the more complicated structures of the tombs of Beni-Hassan, excavated during the period of the Twelfth Dynasty, the elements (apparently) of the Doric architecture may

be traced in the columns and triglyphs. Under the Eighteenth Dynasty the columns have capitals, representing the buds of the lotus, papyrus, and other plants. The temples are rectangular, with heavy advanced gateways (called propylæa) tapering to their summits, and doors of the same kind. The courts of the temples are hypæthral; the walls externally and internally covered with sculptures, and the approach to them, generally, through a dromos, or avenue of sphinxes or Divinities. In the adyta, there are often representations of animals, but rarely any statue. Other temples, like those at Ipsambul in Nubia, were hewn out of the face of the living rock, and the tombs for the most part consisted of galleries cut in the same material, the sides being covered with paintings referring to religious, historical, and domestic events. The most celebrated of these, the Bibán al Múluk near Thebes, we have already alluded to. Others scarcely less remarkable, constructed of large stones of an oblong form, with the walls slightly inclining inwards from the perpendicular, exist in the neighbourhood of the Pyramids of Gizeh, at Abousir, and at Sakkárah.

In Sculpture, the artists worked in full relief, bas-relief very slightly raised, the profiling parts being kept as much as possible in one plane, and in a peculiar relief cut below the original surface, called *cavo-rilievo*, or *intaglio-rilievato*. In the full relief of stone, composition, or porcelain, the standing figures have a mass of stone between the legs reserved to support the figure, and the arms were not detached, but pendent at the sides or raised to the breast; a plinth, resembling an obelisk, was often placed behind, on which the inscriptions, if there were any, were generally cut. In metal and wood, the arms and legs were detached. The hair was disposed in regular masses of vertical curls falling from the crown of the head; the eyes, eyelashes, and brows were represented as though they were prolonged to the ears, the lids being cut sharply and acutely; the hole of the ear was on a level with the pupil, the lips strongly marked, but expanding like the Nubian, and the expression smiling, as in the early Art of Ægina. The beard was not spread along the cheek, but was plaited into a narrow mass of a square or recurved form, and fastened by ribands. In basso and cavo-rilievo profile was generally used as more distinct and simple, and the eyes were elongated, with a full pupil; a peculiarity, also, of early Greek Art. The form is, on the whole, slender, more calculated for persevering labour and steadfast endurance than for the exhibition of Herculean strength; the features are calm and smiling, and do not betray emotion, and the indications of muscular movement are never fully developed.

Great regularity, squareness, and repose, well adapted for architectural effect, characterize the Art, which, though generally on so grand a scale, occasionally exhibits the delicacy of a cameo. Modifications of individual forms producing portraitures, though probably early known, seem to have been little practised. A conventional character of feature was assigned to different Divinities, who are, however, made to resemble the reigning Monarch.

The great characteristic of the Sculptures of the Egyptians was the adherence to certain fixed and unchangeable rules, the result probably of fixed rules, which the Priest-class, in the case of human forms at least, did not permit the artist to alter or modify. Their Art was always directly connected with their architecture, and was probably in no slight degree affected by this connexion. Their statues, hewn from the hardest rock with admirable precision, were generally intended to lean against pillars, walls, and pylons, or to decorate architectural surfaces. Hence a great general air of repose, and the more rare representation of figures either walking rapidly or in vehement action. In their sitting figures the posture assumes a great regularity, and the treatment of forms becomes typical, and passes into generalities. The individual forms are geometrical rather than organic, and little life or warmth appears in the workmanship of the details. The limbs and separate parts of the body follow a general rule—the National Type; and the natural distinctions of persons, whether Gods, Kings, or ordinary men, are denoted chiefly by differences of colour and dress, by varieties in the ornaments of the head, and by the adjuncts of animal forms and wings; and though the characteristics of the sexes are usually well defined, the peculiarities of the individual seldom appear.

There can be little doubt that there were two things which operated to a considerable extent in determining the subsequent style or character of Egyptian Art, namely, the remarkable formation of their native land, which, with its narrow and sharply-defined boundaries, and the annual inundation of its great river, must have early impressed upon the people a character singularly settled and uniform; and, secondly, their Religious system, which was a Worship of the Powers of Nature, cultivated and unfolded by the science of the Priest-class into a tedious ceremonial, the tendency of both operating to make their life formal and, as it were, benumbed.

An established system of proportion appears to have been in use during different ages, whereby statues have been arranged by Egyptian scholars under three principal heads, according as they are executed agreeably to—I. *The Canon of the time of the Pyramids*,

in which the height was reckoned at six feet from the sole of the foot to the crown of the head; and subdivisions obtain by one half or one third of a foot.—II. *The Canon which prevailed between the Twelfth and the Twenty-second Dynasties*, which is an extension of the first. In this the whole figure was contained in a number of squares of half a foot, and the whole height divided into eighteen parts. In these two canons the height above six feet is not reckoned. Tablet **No. 579** has a scale of some human figures under the Twelfth Dynasty; and a board, probably the working drawing of some sculptor or painter, may be seen in Case **38**, and representing a figure of Thothmes III.—III. *The Canon of the Age of the Psammetici*, which is mentioned by Diodorus, and which reckons the entire height at twenty-one feet and one quarter from the sole of the foot to the crown of the head, taken to the upper part. The proportions are different, but there does not appear to have been any connexion with the Greek Canon.

The Canon and the leading lines were originally traced in red, subsequently corrected by the principal artist in black, and the design was then executed (see Tablet **No. 579**, Egyptian Saloon). All objects were painted, both of architecture and sculpture, and gilding was occasionally employed. In their paintings only the simplest colours, such as white, black, an ochreous red, blue and yellow, were used; green and purple being the introduction of a later age. The entire figure was surrounded by a black outline.

In connexion with the history of the nation, three great periods of Art may be distinctly traced in Egypt.

I. The *Archaic Style*, reaching from the date of the earliest known monuments of the country to the close of the Twelfth Dynasty. In this the hair is in rude vertical curls and heavy masses, the face broad and coarse, the nose long, and the forehead receding; the hands and feet large and disproportionate; the execution rude, even when details are introduced, and the bas-reliefs depressed. This style continued improving till the Twelfth Dynasty, at which period many of the ornaments have the fineness and minuteness of the execution of cameos. (See the False Doors from the Tomb of Feta, **Nos. 157, 157***—the small statue from the Pyramids, **No. 70**—and the Tablets **No. 197** and the following.)

II. *The Art from the Restoration of the Eighteenth Dynasty till the Twentieth Dynasty.*—In this the hair is disposed in more elegant and vertical curls; a greater harmony is observable in the proportion of the limbs; the details are finished with greater breadth and care; bas-relief becomes more rare, and finally disappears under

Rameses II. Under the Nineteenth Dynasty the arts appear to have rapidly declined. (See Colossal Head of Thothmes III., **No. 15,** Egyptian Saloon; the statues of Amenophis III., **Nos. 14, 17:** the statues and busts of Horus, **No. 6:** Rameses II., **Nos. 14, 96:** Sete-Menephthah II., **No. 26:** and the casts in the Vestibule. See also in the Egyptian Room, the alabaster sepulchral figures.)

III. *The Epoch of the Revival of Art*, commencing with the Twentieth Dynasty, and distinguished chiefly by its imitation of the Archaic Style. In this the portraiture is more distinct, and the limbs freer and more rounded. (See statues, **Nos. 83, 134,** under Apries; Sarcophagus, **No. 86:** and figure, **No. 34,** of a person who lived during the time of Amasis.) In these the muscles are more developed, and the details are executed with great care and accuracy. (See obelisk of Amyrtæus, **Nos. 523-4:** his sarcophagus, **No. 10:** and the inter-columnar slabs of Psammetichus II. and Nectanebo, **Nos. 20, 22,** in which the effect is dependent rather on the minute finish than on the general scope and breadth of the design.)

Under the Ptolemies and the Romans, a feeble attempt was made to engraft Greek art upon Egyptian. (See tablets, **No. 147**—sides of temples, Cases 1—11.) But a rapid decay took place both in the knowledge, finish, and details. (See tablets, **Nos. 189, 398, 399, 400, 401, 402,** of Tiberius; and the coffins of Soter and his family under Hadrian, Egyptian Room, **Nos. 6706—6714.**)

Cases **24, 25** contain a number of objects chiefly in terracotta, discovered by Mr. Layard in various excavations which he made in Assyria. They consist of vases, fragments of vessels, and a very curious hexagonal cylinder, which Mr. Layard received from a Turkoman family, who lived in the village on the top of the Mound of the Nebbi Yunus, near the tomb of the Prophet Jonas, and whose family had for a long time made use of it as a candlestick. It contains on each side a great many lines in the Cuneiform character, so minute, that without the aid of a magnifying glass it is not easy to recognise the forms of the letters. A portion of a similar cylinder exists in the same case, which was procured by Mr. Rich when at Mosul. Besides these objects, there are several copper bronze lions, also discovered by Mr. Layard. They form a complete series, from the size of about 13 inches long to 1 inch. To their backs is affixed a ring, giving them the appearance of having been used as weights. In the same case are also a great many fragments and ornaments in copper; among the latter are the head of a ram and bull, several hands, the fingers closed and slightly bent, and a few flowers. The hands have probably served as a casing to similar

objects in baked clay, frequently found among the ruins, and having an inscription, containing the names, titles, and genealogy of the King, engraven on the fingers. There are also some curious remains of the bronze portions of a seat, or throne, fragments of glass vessels, and of armour, including a sword and a helmet.

We now proceed with our account of the Greek and Roman antiquities:—

Cases **29, 30** contain a large collection of early Greek vases, which have been discovered for the most part in different places in Greece proper. Among these are—ancient vases from Corcyra (Corfu), consisting of three amphoræ and five œnochoæ, or jugs, found in an excavation at Castradès, near to certain ancient sepulchres, known by the names of Menecrates and Tlasias, in the Island of Corfu. They probably date as far back as the 6th century B.C., and have been conjectured to have been some of the celebrated amphoræ in which wines were exported from Corcyra. The plastic art (κεραμευτική) was, we know, cultivated at a very remote period, and the trade in pottery flourished at Athens, Ægina, Samos, and Corinth, in the earliest ages of Greek history. In ancient, as in modern times, particular districts were famous for producing superior kinds of potters' clay. These vases were presented to the Museum by the Ionian University in 1846.—Vases of the most ancient style from Athens; they are of various shapes, and ornamented with birds, animals, mæanders, and geometrical and architectural patterns, containing indications of triglyphs and metopes. Among them is a curious stand for a vase, consisting of the body of a chariot, **No. 2583.**

Cases **31, 32** contain a continuation of the ancient Athenian vases. They are decorated with mæander, and other ornaments in brown upon a fawn-coloured ground; on some is an imitation of basket-work, birds, stags, &c.; and one very remarkable vase, having on its cover two horses.

Cases **33, 44** contain a large collection of vases from Athens and the Archipelago, chiefly collected by Thomas Burgon, Esq., in different styles, and of different ages. Some have red figures on a black ground, and others have black figures on a red ground. Among them are several of the form called Lecythus. It is much to be wished that these and all other vases of Greek origin were incorporated in the large collection in the next room, so that the student might be able to take a comprehensive view of all that the Museum possesses of Greek fictile workmanship. The most remarkable vases in this case are **No. 2923,** a small *pyxis*, decorated with Cupids and

other figures in white and blue. **No. 2933,** a small *œnochoe*, on which in white is represented a boy crawling on the ground towards a low stool, on which is an apple; and **No. 2935**, a globular vase, containing human bones, which was found in a sepulchre at the Piræeus. A vase of the same shape is seen close to the Triclinium. All these vases are remarkable for their beautiful finish, and for the ease and elegance of the figures which are upon them.

Cases **35, 36** contain Lecythi of the finest age of Athenian art, some probably contemporaneous with the age of Pericles, B.C. 430; the figures on them being traced in brown, red, and black outline, on a white background. One of the finest of these, **No. 2847,** represents Electra and her hand-maidens before the Tomb of Agamemnon. The colours used in the decorations of this vase are blue, crimson, purple, and green. The subjects of most of the others are taken from the Oresteia of the Athenian Tragic writers, and, like the last, represent Electra at the Tomb of Agamemnon.

Besides these vases, there are some very curious and beautiful terracottas in bas-relief from Melos, representing respectively a Bacchante playing on the crotala; the son of Creon devoured by the Sphinx; Bellerophon, mounted on horseback, destroying the Chimæra; Perseus on horseback, slaying the Gorgon Medusa; and the interview between Alcæus and Sappho. On Shelf 3, is a very remarkable vase, **No. 2911,** with a painted cover, coloured white, with the fore parts of three gilded gryphons projecting from the sides. This vase has originally contained bones; and a silver Athenian obolus, which still adheres to the jaw, and which was originally in the mouth of the deceased to pay his fare across the Styx, is placed near it. There are also on the same shelf pyxides or unguent boxes for the toilet, composed of arragonite, and found at Syra; a patera in arragonite; and a small naked female figure, attributed to the earliest period of Greek art, found also at Syra.

Case **37** contains terracotta Aryballoi, on which, in bas-relief, are Scylla and a scalloped pattern.—Different small figures in terracotta, the greater part of them from Athens. Among these the most remarkable are, a Comic Actor in the character of Heracles; Silenus and Dionysus; Hydriophoræ, probably Athenian damsels bearing water upon their heads; Demeter, or Ceres, seated; a group, with two females, one dancing, the other playing on a tambourine, and the Muse Polymnia; and on Shelves 3, 4, various animals, &c. in terracotta; a rhyton in the shape of a ram's head, and Muses and dancers in terracotta.

Cases **38, 39** contain a very curious collection of 333 handles of

ancient terracotta amphoræ, inscribed with the names of many magistrates of Rhodus, Cnidus, and other cities; the large majority found at Alexandria, by J. L. Stoddart, Esq., to whom the National Collection is indebted for them.

The interest of these curious monuments induces us to pause for a few minutes, and to give some particulars of the history of their discovery. These Greek manubria were not entirely unknown previous to Mr. Stoddart's discovery; a few specimens having been published two centuries ago, and, about fifty, a few years since, by Castello, Prince of Torremuzza, in Sicily; and a few more by the Baron Judica and the President Avolio, respectively. It is curious, however, that hitherto they have been limited to Sicily, and it was not suspected that the custom of marking the tops of the wine-vessels with names and dates was one of general Greek usage. Mr. Stoddart states, that the site of ancient Alexandria is covered to a great depth by an accumulation of broken pottery of every age since the foundation of the city; but that though it was natural to expect numerous fragments of inscriptions, he met with none for the first eighteen months of his residence there; at length, the chance discovery of a broken handle, with a name on it, in the winter of 1842, led him to make careful investigations, the result of which has been, that in the course of two years he procured no less than 470 manubria with legible inscriptions, of which 370 were dissimilar. The whole were distinguishable into two principal groups, which the texture and colour of the earthenware, and the form of the epigraphs, showed to be different; of these, Alexandria alone furnished 406, with 285 differences. These had all belonged to the pointed diotæ, with long lateral handles, which are depicted on the coins of Athens and Chios. One entire vase of this shape, but without any stamp, was found, and stood about three feet four inches high. The seal was placed upon the upper shoulder of the vase, and is generally in the form of an oblong cartouche, 1½ inch or 1¾ inch long, by ⅝ of an inch high. A radiated head of Apollo, or a peculiar flower, occupies the centre, the legend surrounding the exergue. The inscriptions on them contain the name of the magistrate, and often that of the month in which the amphora was made and legalized by the public seal—occasionally the magistrate is distinguished by his official title ΙΕΡΕΥΣ (priest). On further examination, it was found that these manubria corresponded exactly with those discovered in Sicily. Of those published by Castello, 35 names were found out of 46; of those by Judica, 13 out of 14; and of those by Avolio, 22 out of 26.

On more complete investigation, the following results were established to Mr. Stoddart's satisfaction :—

1. Evidence that the manubria were of common origin ; neither Sicilian nor Alexandrian, but Rhodian. 2. Evidence that the magistrates named were EPONYMI ; and that the *Eponymus* of the Rhodians was a sacerdotal dignitary, bearing the title IEPEΥΣ. 3. The acquisition of 169 names of these hierarchical and, probably, annual magistrates. 4. The discovery of a complete list of Doric months, used at Rhodes, and probably in its colonies ; twelve months and a deuteral intercalary month.

The circular seals disclosed the Rhodian origin of the whole class of manubria to which they belong. As long as only five of these stamps were known, the occurrence of the Rose, and the Radiated head of Apollo, the characteristic symbols of that island, were not especially noticed ; when, however, no less than 54 were met with, the origin of the vases which bore them was at once rendered certain. In addition to this, many names were recognised of personages who figure in the history or on the inscriptions and coins of Rhodes. The same evidence showed that the names were those of magistrates, while the new fact learned from them was, that the title of some of the Rhodian magistrates was IEPEΥΣ : a designation which was manifestly appropriate, when taken in connexion with the fact, that Rhodes was called "*The Holy City of the Sun*," and with the radiated head of Apollo in reference to that Deity. The *Eponymus* was the Pontiff of the National worship ; the minister of the tutelary God, the author of the Rhodian race, Apollo Helius.

The Diotal manubria have made known 114 names, which are certainly Rhodian Eponymi ; and there is good ground to believe that there are 55 names besides, which are also of Rhodian origin, though the evidence in their favour is not so perfectly conclusive. Of the whole number, 36 names are altogether new. Not the least interesting result from this discovery is the determination of the Dorian Calendar, of which little was previously known, and that little with doubtful certainty. The inscriptions on the Diotæ set this question at rest, as the names of the months occur very generally, repeated in three cases, as often as 36, 28, and 26 times respectively.

It is not possible to determine definitely the dates of these manubria ; but there is fair reason to suppose that they belong to a period extending over 400 years, from the Foundation of Alexandria, B.C. 332, to the extinction of the separate existence of Rhodes in the reign of Vespasian.

Besides the manubria the origin of which is Rhodian, there are several from Cnidus, of which 48 bear the names of magistrates. There can be no doubt that Cnidus had extensive commercial relations with Egypt; the olive oil of Caria was famous, and the whole coast was celebrated for its excellent wines. Besides Rhodes and Cnidus, which supply the greatest part of the manubria, specimens of them have also been met with from Hierapytna, Polyrhenium, Cydonia, and Gortyna, in Crete; from Salamis in Crete? Chios; Apameia in Bithynia, Lysimachia in the Propontis, and Parium in Mysia.

In conclusion, Mr. Stoddart remarks, that the Diotal manubria show that while the Ptolemies continued to rule, Rhodes possessed the same commercial preference in Egypt which the Phœnicians had in that country before the time of Alexander; and that no epigraph has been found which can be assigned to any other city during the Ptolemaic period. No sooner, however, was that Dynasty extinct than the pottery of Corinth made its appearance, and then that of Cnidus and of the other cities. The Rhodian intercourse itself presents throughout the most interesting analogies with that which, from the Thirteenth to the beginning of the Sixteenth Century, was maintained by the Venetian Republic with Egypt and Syria under their independent Sultans.[1]

Cases **40, 41,** on Shelves 1, 2, contain a number of objects in terra cotta, and some curious vessels of the shape called Lecythus, with female forms of the Egyptian type, and some objects in the shape of the eggs of ostriches, painted with figures and miscellaneous subjects. They were found at Polledrara.

In approaching the next great collection of objects which are deposited in this room—those in Bronze or other metals, we must state that it is simply impossible to do more than to select from the different Cases some of the more remarkable specimens. Among them will be found bronze objects of almost every kind and description,—some from Greece Proper, many from Rome and of the Roman period, but perhaps the largest portion the products of the extensive excavations which have been made during the last hundred years among the Sepulchres of Ancient Etruria, and at Pompeii and Herculaneum. These objects are not at present arranged scientifically, but are only placed temporarily where they are now. Among them

[1] See a very interesting Paper "*On the Inscribed Pottery of Rhodes, Cnidus, and other Greek Cities.*" By J. L. Stoddart, Esq. Trans. Roy. Soc. of Literat., vol. iii. pp. 1—125. Second Series. 1850.

will be found fragments of statues; weapons, such as spear-heads, daggers, helmets, Roman eagles; steel-yards, amphoræ, and tripods; candelabra, vases, votive figures, and statuettes; a considerable number of mirrors and their cases; a large number, some exquisitely beautiful, of bronze statues collected by the late Mr. Payne Knight, and bequeathed by him to the National Collection; and the celebrated Bronzes of Siris, procured by Mr. Millingen in the South of Italy.

Before we proceed to mention the contents of the Cases in the order in which they are at present arranged, it may be worth while to state concisely what is known of the metal works of antiquity.

The earliest workmanship in metal must have been by softening and hammering the metal into thin plates, and then afterwards working it up by means of sharp instruments, and attaching it to the objects it was intended to adorn by nails or studs. In this manner the shield of Achilles, described by Homer, must have been fashioned. All the earliest known works of art, in metal, are beaten by the hammer, and the junction of the several pieces afterwards effected by mechanical means.[1]

The next great step was made by the discovery of the two processes of casting metals in moulds, and soldering them, the first of which was attributed to a Samian artist, and the second to a workman of Chios. It is also stated that, even in remote times, the art of softening and hardening iron had been discovered.

A little later casting in brass was employed by numerous artists in the statues of Heroes and Gods, especially at Ægina, an island which stood in close connexion with Samos, and also at Argos. Of the artists themselves, Callon of Ægina seems to have been the most celebrated in antiquity. In the ancient mode of casting metal there were two things especially observed: the first, the mixing of the metals; the second, the actual process of the casting in the moulds. Both were brought to the utmost perfection by the ancients, and in the second process, at least for large statues, they seem to have far exceeded any of the artists of modern days. The bronze itself was of various shades, and the celebrated Corinthian materials appear to have been sometimes bright and whitish, and sometimes of a dark brown hue. It appears also that the ancient workmen had

[1] The most malleable bronze is said to be that which contains from 80 to 90 per cent. of copper, the remaining ingredient being tin. In the cases of the precious metals, gold and silver, the use of the hammer prevailed to a late period. Large statues, however, in the costlier metals, were more in conformity with the Asiatic than with the Greek taste.

the art of giving different shades of colour to different parts of their statues. In order to promote the fusion at casting, and to increase the subsequent hardness of the metal, tin was most frequently employed; but zinc and lead were also occasionally made use of. In the process of casting the same method was used as in modern times; the statue was covered with wax on a fireproof kernel, above which was laid on a model in clay, in which were placed pipes for pouring in the metal. The thinness of metal to which the ancient workmen attained is quite surprising. Some parts were often joined, even in the best statues, by mechanical or chemical means; and the insertion of the eyes, and the addition of attributes in precious metals, was at all times common. Small statues were very often, if not generally, solid.

In the best ages of Greek art, sculpture in stone, and brass casting, appear to have gone hand in hand; Polycletus of Argos having been generally held to have reached perfection in this branch of the arts. He was celebrated above others for his skill in modelling brazen statues of Athletes, an art which seems to have found especial favour in the Peloponnesus, and which was raised through him to the most perfect representation of the purest forms and the justest proportions of the youthful body. Hence one of his statues, the Doryphorus, was adopted in after times as the canon for the proportions of the human frame, which, at the period in which he worked, were in general shorter and stouter than afterwards. Pliny has ascribed to him the establishment of the principle that the weight of the body should be chiefly laid upon one foot, whence arose the contrast, at once so significant and attractive, between the bearing and the more contracted, and the borne and more developed side of the human body.

Of these different styles of art, many specimens may be found among the bronzes contained in this room; and though it might be hardy to predicate of any one of them that it is an undoubted specimen of the workmanship of one of the ancient Greek masters themselves, there can be little doubt that some of the finest specimens in the collection are reduced copies, in ancient times, of originals which then were extant and well known.

Cases **40, 41,** Shelf 3, have various portions of large bronze statues, among them the staff of Æsculapius entwined by a serpent; hands grasping staves; and three snakes. Shelf 4, a very curious group of Heracles, Cheiron, and Asclepius (Æsculapius), in which Cheiron is represented as a centaur carrying a cornucopiæ. There are also two figures, apparently of a Ptolemy, in the

Heracles, Cheiron, and Asclepius.

Devices on Bronze Roman Armour, Eagles, Spear and Arrow-Heads.

character of the Genius of Alexandria, and his Queen as Fortune:—Two figures of Heracles standing:—and a very rude archaic figure, the object and meaning of which have not been satisfactorily determined: it stands on a conical base ornamented with animals, and was found at Polledrara.

Cases **42, 43** contain spear-heads, chiefly of bronze, but some of iron, from the Sepulchres in Etruria; swords of bronze, mostly of the Roman period, with caps at the ends of the scabbards; a standard and two Roman eagles; bronze arrow heads; and several trumpets of different shapes.

Cases **44, 45,** a large collection of helmets of various shapes, most of them, however, resembling the *pilos* or mariner's cap, of an oval form, fitting close to the head and unornamented. Besides these on Shelf 2 are two helmets of remarkable interest; one of them was dedicated by Hiero I. to Jupiter Olympius on the occasion of his naval victory over the Tuscans at Cumæ, in the third year of the 76th Olympiad, B.C. 472. This helmet was found at Olympia by Mr. Cartwright. It bears an inscription in ancient Greek characters. This curious relic has been well described by Bröndstedt—"Sopra un' Inscrizione Grecha scolpita in un Elmo di Bronzo rinvenuto nelle Ruine di Olimpia," Neapoli, 1820; and by Rose, "Inscript. Græcæ. Galea Olymp. IVta." p. 66.

The second, a helmet dedicated by the Argives, and found at Olympia by Mr. Morritt. It contains an inscription in ancient Greek characters running round the outer edge. It is described in Rose, "Inscript. Græcæ. Galea Olymp. II.," p. 59.

There are two other helmets in this case; one from Corinth, and the other from Vulci.

On Shelf 3 is a small but good collection of breast-plates in bronze, one of them from Vulci. They have been modelled to fit the muscular development of the human body. There are also several military belts, greaves for the legs, and a buckler, all from Vulci.

The following Cases contain for the most part objects in bronze connected with the ordinary domestic life of the people, the larger part of which have been procured from the Etruscan tombs. Among them may be observed, in Cases **46—51,** several steel-yards, and weights in the shape of busts (one of Mercury), sacrificial knives, hatchet heads of bronze, bells of different kinds, and cistas: one of the last, found at Præneste, bears on it, in outline, the subject of the sacrifice of Polyxena, and several Divinities; another has two comic actors standing on its cover, one of them holding a lamp in his hand, and both in full relief. Another and smaller cista has three

figures on the cover, representing Heracles as an infant attacked by two snakes. These cistas were used to hold strigils or combs, lecythi or oil vases, and vessels for paints used in the baths or at the toilet.

A great variety of vessels have been found in the tombs and in the excavations at Pompeii and Herculaneum, the shapes of which appear to have been conditioned by the particular objects for which they were used. Thus vessels which were intended to receive considerable quantities for a short time, to be taken out of them in small quantities, and arranged to stand in some central place in banquets, were generally of a tall and of capacious form, expanding upwards, and were called *Craters* (literally mixing vessels). 2. Small vessels for drawing out of the *Crater*, and for pouring into the cup, which were generally of the form of small goblets with long handles, with ladles. These were called *Cyathi*, or *Arysteres* (drawing vessels). 3. Small cans for pouring from a slender neck, generally with a broad ear and pointed mouth. 4. Vessels without handles, sometimes longish, sometimes round, but always with a slender neck, in order to let oil, or some such fluid, drop from them. These bore the name of *Lecythi*, *gutti*, &c. 5. Flat-shield-like goblets, whose especial use was to make libations from them, called *Paterœ*. These vessels were made of various materials—of wood, when designed simply for the use of the rude people of the country; but most commonly of burnt earth and metal (Corinthian brass, or enchased silver), according to the rank or wealth of the parties who made use of them. These were all independent of the vessels used for drinking cups, of which a large assortment are now known, and may be arranged under various heads; and besides these, again, were the vases such as the cauldron and tripod, which were used, chiefly, for cooking purposes.

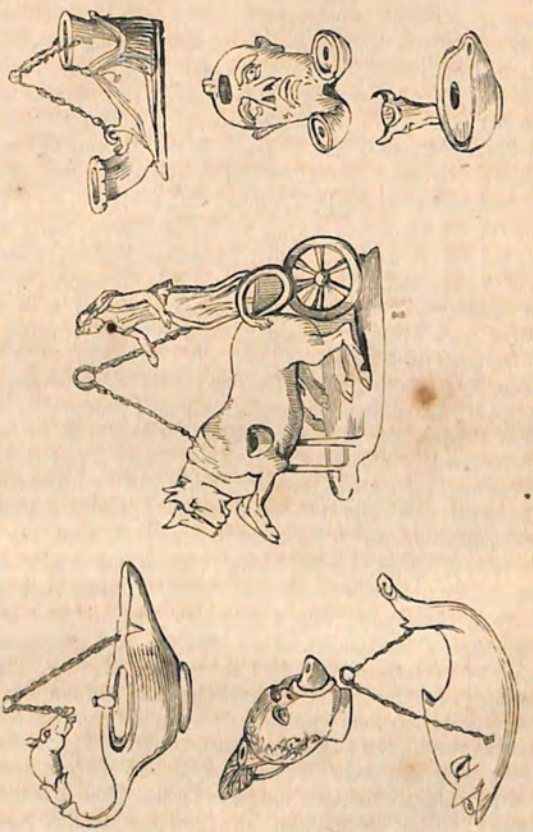
In the same case are arranged various objects found at Cervetri (the ancient Cære), consisting of a bronze tripodial hearth on which the charcoal is still remaining—a pair of tongs, a wheel, a cyathus, and a scraper for the ashes, found with it:—*Creagra*, instruments used in cookery to take boiled meat out of the cauldron, or to remove the entrails at a sacrifice.—Several tripods, three of Roman workmanship, one ornamented with sphinxes and other ornaments; another of Archaic style, bearing a figure of Heracles, and found at Cervetri—one with Boreas carrying off Oreithyia;—the upper part of a tripod of spherical shape, and decorated with tridents and heads of Hippocampi:—A curious collection of leaden vases, used for holding the ashes of the dead: these were found at Delos. Several bronze amphoræ, with tripods and glass beads, from a tomb at Pol-

ledrara ; and a small bronze statue, probably of some Hero, whose name, from the absence of determinative symbols, cannot be now ascertained.

Cases **52, 53** contain a considerable collection of Candelabra from the Etruscan sepulchres. It appears certain that, in ancient times, the manufacture of splendid candelabra was entrusted to the best artists, and that they thus constitute an important branch of ancient monuments of art, with unpretending and elegant forms, and ingeniously wrought ornaments. They were made either of burnt earth, or, as in the case of those under consideration, of bronze ; they appear also to have been manufactured in later times of precious metals and gems, and as we have seen in the Towneley collection, occasionally of marble, very richly carved and decorated. The lamps have generally a hole for pouring in the oil, and for the wick, and a small one for the needle whereby it was raised. They furnish of themselves an almost complete artistic Mythography, and many representations exist referring to human destiny and a future life. They bore different names, according as they had one or more wicks. Of the Candelabra in these Cases, eight of which are on the upper shelf, and nine on the lower one, some are surmounted on the top by small figures ; others have their body formed by one figure ; one of the smaller ones has the pin for the lamp, which terminates in the anterior part of a gryphon. On one from Vulci, Peleus appears seizing Thetis, who endeavours to escape by changing herself into a snake : others have Athletæ holding strigils or dumb-bells : on one are Jupiter and Juno standing; on another, a warrior armed with a shield. To many of the candelabra are attached the vases whereby, as we have mentioned above, liquids were taken out of jars and cauldrons.

In Case **54** are more candelabra of the Roman period, eleven on the upper shelf, and fifteen on the lower one, and some large specimens intended to hold lamps. They are all different, and many of them exhibit extremely elegant shapes. On some are animals climbing up the stem, which often resembles, and is probably intended to indicate, some plant of the cane species. One shows the manner in which lamps were attached to them : two others bear on their tops small terracotta lamps, while others consist of one tall slender pin pointed at the end, and probably used to support wax-candles, which were attached to the top of them.

Cases **56, 57** contain a large collection of Thuribula, or censers, used in the sacrifices, many of them in the form of small busts, with chains attached to them, whereby they could be suspended, and a



Devices on Bronze Roman Lamps.

number of lamps of various sizes, one very large, with holes for several wicks.

Cases **58-64** contain a numerous assortment of vessels of all kinds in bronze, with a great number of bronze handles of vases. They comprehend specimens of all the classes to which we have alluded in a former page. It is hardly necessary to specify them individually, even if it were possible within a limited space; one, however, deserves more particular notice. It is a vase of very singular shape, ornamented with figures of animals disposed in friezes all round it. It was found at Cervetri, and presented to the Museum by the late Marquess of Northampton. There is also one with a very beautiful female head, and another which is inlaid with silver.

Cases **65, 66, 67** contain a great variety of figures, nearly all in bronze, and for the most part either themselves Archaic, or ancient copies of Archaic statuettes, mirrors, &c. It is impossible, in a collection amounting to more than two hundred specimens, to do more, within the space which is allotted to us, than to call attention to a few of the more remarkable works.

Among them will be found in Case **65** figures of Jupiter and Juno together—of Aphrodite, or Proserpine, holding a pomegranate in her hand—of Perseus and Medusa, probably the handle of a mirror—Aphrodite standing upon a pedestal of two lions—a curious figure, which has been supposed to represent Orion, holding a lion in each hand by its tail, with a ram at his feet—Ariadne reclining, and holding a lyre—and two figures of Hermes with rams on his head. In Case **66** are several figures of Juno Sospita, Hermes, and Apollo—some probably handles of lamps:—a winged Victory holding an egg in her hand—Hera Gamostolos, with a sphinx in her hand, and one on each shoulder—a fine statuette of the Milesian Apollo; presumed to be a copy of a celebrated work by Canacos, who lived B.C. 488-5—several figures of Mars, Minerva Promachos, and Hermes, in a rude antique style, the last from a mirror—Dionysus reclining, and holding a cup in his hands—two heads of a human-headed bull, representing either the river god Achelous, or Dionysus—an Archaic figure of Aphrodite, dedicated by Aristomache to Lucina—Aurora bearing off Tythonus Cephalus, or Memnon—the Corpse of Achilles borne off the field by Ajax—Victory, or Aurora, from a patera—Ariadne playing on the lyre—and several very elegant terminal heads, all of excellent workmanship, and in good preservation. In Case **67** are two curious little affixes, one representing the contest of Heracles and Hera at Pylos; the other, Heracles slaying the Mænalian Stag, which is protected by Artemis: a Mars standing, which is supposed

Bronze Handles of Vases.

Dionysus Reclining.

to be a copy of that in the Gallery at Florence—several figures of Apollo and of Mars, one of the latter wearing a helmet, which covers his face—an Œnochoos, or wine-bearer, perhaps Ganymede—two youths, with disks on their heads, perhaps Hyacinthus or Apollo; and a remarkably beautiful figure of a man standing, and wearing pointed shoes.

Cases **68, 69** contain a collection of mirrors, plain and unornamented, one of which has been polished in modern times to show the effect of it. Almost all Museums have specimens of ancient mirrors, which were of all kinds and degrees of excellence. Some of them are extremely curious, and afford excellent proofs of the spirit in which the workmanship in the best period of antiquity was devoted to beauty of design, even in things themselves the most trivial or common. Mirrors were also made in bronze, silver, and gold. Nero is said to have had one of emerald. They were favourite gifts for Temples, and are constantly found in the Tombs.

Cases **69, 70** contain a large collection of ancient fibulæ, or brooches, some of Etruscan, but the majority of Roman workmanship.

Cases **71-73** have several beautiful objects found in draining the Lake of Monte Falterona. Of these, the most striking is an exquisite statue of Mars in the highest state of preservation, in the Etruscan style of workmanship: a leg and arm from another statue, found at the same place: and a large statue of a youth, probably a portrait, also discovered at Falterona. There is also a representation of Aurora carrying away Memnon; the end of the pole of a chariot, in the form of a gryphon, found at Vulci; and the top of a candelabrum, representing a Satyr and a Bacchante, discovered at Orvieto.

In Cases **74-76** is a large collection of mirrors and mirror-cases, some of them most beautifully worked, and containing representations of well-known myths. Among these, in Case **74**, are Mirrors for the Toilet, with subjects in chased bas-relief—one with two figures of Pallas, found at Toscanella—Thetis bringing the armour of Achilles—Dionysus embracing Ariadne—and Neoptolemus slain at Delphi by Orestes and the Pythia. Mirrors, the subjects of which have been engraven in outline on the side held from the face:—Mars killing a giant—Zeus and Hermes—Heracles bringing the Erymanthian boar to Eurystheus—Orion running upon the waves—and the family of Leda.

In Case **75** are the subjects of Paris before Minerva—Achilles arming in the presence of Thetis—Apollo Hyacinthinus winged; one representing Heracles and Minerva winged, killing the Lernæan Hydra, and inscribed with their names—three females, perhaps God-

Statue of Mars.

Devices on Metal Mirrors.

Metal Mirrors.

Statuette of Cybele.

desses, bathing—Heracles bearing off a female—and two females united under the same peplus. In Case **76**, one with a handle, in the shape of Venus holding a dove—the Dioscuri—two Goddesses and a youth—Dolon, Ulysses, and Diomedes—two mirrors, each representing the Judgment of Paris—Eros nursing Aphrodite, with a dove on her chair—and one with Venus, Cupid, and Victory.

Cases **77, 78,** and **79** contain some very beautiful statuettes of Greek and Roman workmanship, for many of the best specimens of which the country is indebted to the private munificence and taste of R. Payne Knight, Esq., from whose matchless collection of bronzes a large number of the following objects came. Among them are, a very excellent statuette of Hecate bearing a torch and a pomegranate —a silver statuette of Cybele, sacrificing over an altar, winged, with eleven small busts of other divinities attached to her—four figures of Atys, one holding cymbals and a pedum—a very small statuette in silver of Saturn devouring his children—several figures of Zeus, in different attitudes, of which three found at Paramythia deserve especial mention for the remarkable beauty of their workmanship—and a silver statuette of Zeus, with the goat Amalthæa by his side.

In Case **78** are busts of Serapis and figures of Isis—Apollo with his bow and arrow—Apollo Lycius leaning on a column, and playing on the lyre—two other figures of Serapis standing, one in silver gilt, another on a throne, with an eagle at his side—a head of Triton or Poseidon, with the claws of a crab, and the face undergoing transformation into sea-weed—a very beautiful figure of Apollo found at Paramythia—a curious representation of Cerberus—Poseidon, with his foot on the prow of a vessel, and holding a trident in his hands—Thetis, with her head terminating in the claws of a crab—three statues of Ceres or Juno seated—and Dionysos, Hygieia, and a Mænad?

In Case **79** is a figure of Hecate or Diana Triformis holding a dog, torch, &c.—several statuettes of Diana, one in silver, and one of the Ephesian or Diana Multimammia, and busts of the same goddess—two figures of Hephæstos (Vulcan)—and several statuettes of Minerva in different characters, chiefly as Promachos holding his usual attribute, the owl, and lances and bucklers—and a figure of one of the Dioscuri from Paramythia.

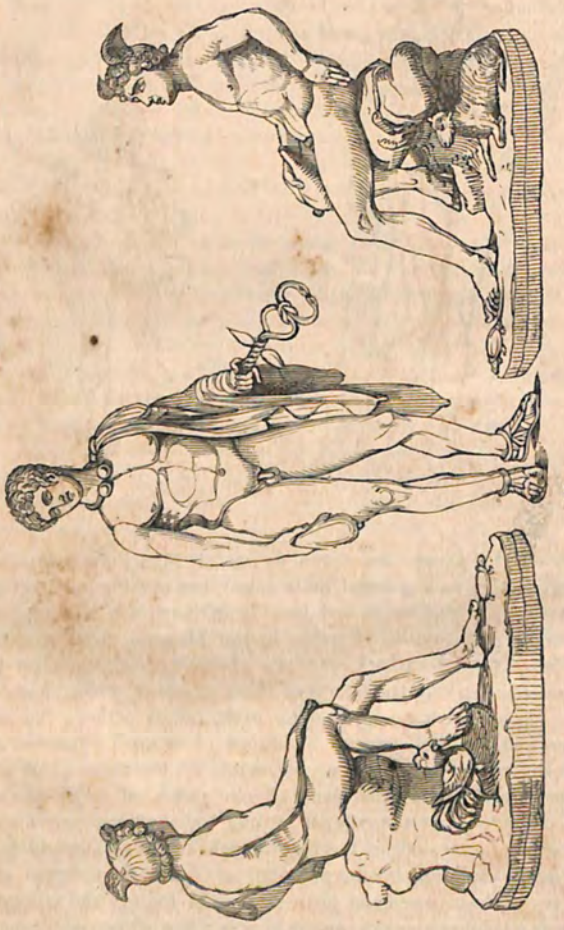
Cases **80-82** contain a large collection of bronze horse trappings.

In Cases **83, 84, 85** is a continuation of the collection of statuettes of Greek and Roman Divinities, some of which we have already mentioned. Among them are—in Case **83**, four busts of Minerva, one with a Corinthian helmet, surmounted by a sphinx and with rams'

Statuette of Zeus.

Neptune.

heads on the plates—and seven figures of Mars, one completely armed, another on a pedestal, quite naked, but wearing a helmet surmounted by a high crest, and bearing an inscription in Latin; one resembling the so-called Pyrrhus in the Museum at the Capitol; an Emperor on horseback, and two gladiators—and, in Case 84, no less than twenty-one figures of Hermes, one of which, found at Huis, has a gold torques round his neck, and is perhaps the most perfect and beautiful statuette in Europe: four small figures of the same Deity, executed in silver: before one are the cocks which were emblematic of the Palæstra and athletic games, of which Hermes was considered to be the especial patron; and another representation of Hermes, borne aloft on the Sacred eagle of Zeus: a considerable number of small figures of Aphrodite, or Venus, in different characters—as Anadyomene on just rising out of the sea and arranging her hair—holding a mirror, or covering her face when coming out of the bath—in the attitudes of the Venus de' Medici, or the Venus of the Capitol, of which we have already spoken when describing the large statue in the Towneley collection—adjusting her sandal, or with two Cupids, who hold her mirrors and conch-shells, and with



Hermes.

Anadyomene rising out of the Sea, and Arranging her Hair.

various Pantheistic emblems—or with another Cupid who holds her dove: Venus is also represented riding on a swan.

In Case **85** are a great many small statues of Cupid, some running, one holding a fillet or crown, another a conch-shell, and in a great many other attitudes: among them is an interesting specimen in silver, found at Alexandria, and procured by the Museum from Mr. Harris.

In Case **86** is a miscellaneous assortment of objects, many of them procured by Mr. Burgon, consisting of glass studs or beads—buttons of the same material—combs and spoons, chiefly from the Etrurian sepulchres—a pair of bronze sandals from Armentum—and several small vases of glazed ware of various shapes, one resembling the head of a satyr, and another, a slave holding a jar.

In Case **87** are some remarkable specimens of Archaic workmanship in silver, consisting of the chasings which covered an ancient chariot; they represent an antefixal ornament, a warrior on horseback and another fallen, and lions devouring various animals: and the so-called bronzes of Siris, which are probably the most celebrated specimens of ancient bronze workmanship in this or any other Museum.

The bronzes of Siris were found in the year 1820, in Magna Græcia, not far from the river anciently called the Siris, and near the ruins of Grumentum (now Saponara), within a small ruin which has been supposed to be that of a temple. The two slightly curved

Venus adjusting her Sandal.

Statues of Cupid.

Silver Chasings from an ancient Chariot.

plates which form at once the ground and the substance of the four figures in high relief, with their arms and draperies, are composed of fine bronze, the colour and appearance of which suggest the probability that some other metal has been added to it. The upper surface has been gilt; traces of gilding being observable on the right shoulder of the Hero, and upon the reversed escutcheon of the Amazon. On closely examining these monuments, it is clear that the plates, after having been cast smooth and of a perfect level, have been hammered into the requisite consistency, and the figures then beaten up from the inner side: the whole forming an excellent specimen of what the Greeks called ἔργα ἐξήλατα καὶ σφυρήλατα (works beaten out and hammered up). Though the relief is extremely prominent, so that some of the more salient parts, as the heads, thighs, knees of the figures, the shields, and some part of the drapery, appear almost to be detached from the ground, yet this has been all really gained from the plate itself. In some parts of the relief the metal is hardly thicker than a thin piece of writing-paper. There can be little doubt that these bronzes originally formed part of the armour of some distinguished personage, the three plates being the shoulder-pieces of a cuirass. This portion of the armour of the ancients consisted of two pieces, one to cover the front, the other the back of the body; they were united by hinges, clasps, buttons, or straps. These plates were probably the ornamental parts of leathern straps, which united the cuirass on the top of the shoulders. The plates themselves were united by a hinge to the hinder piece of the cuirass, and, when the fastenings were secure, were brought down over them, and formed a handsome ornament upon the breast. Considering the exquisite beauty of the workmanship and the delicate texture of the plates, and also the fact that they were found within the enclosure of a Temple, it seems most probable that they formed part of a splendid suit of armour belonging to the edifice in which they were discovered. The subject is supposed to be the conflict with the Amazons before the walls of Troy, and the heroes to be Ajax Telamonius and Ajax Oileus. The head of the lion appears to have nothing to do with the subject, but is merely an ornament, to which was attached the ring or clasp whereby the shoulder-piece was fastened to the breast-plate.

Case **88** has a fine specimen in terracotta of an antefixal ornament, representing the head of Medusa; and two covers of pyxides, also in terracotta, representing respectively a figure of Scylla, and the group of Cupid and Psyche.

Cases **89**, **90**, and **91** contain a continuation of the collection of

Bronzes of Siris.

Greek and Roman divinities. Among these are, in Case 89, fourteen statuettes of Harpocrates, represented for the most part in his usual attitude, with the finger raised to the mouth, wearing the Egyptian pshent, and holding a cornucopiæ: some of them are accompanied by a jackal and a hawk—a figure of Pan—two small statuettes and a head of Dionysos—and two busts of Ariadne or of a Bacchante.

In Case 90 are several figures of Dionysos and Silenus, one of the latter kneeling upon a wine-skin—two lamps formed by Silenus sitting on a wine-skin—three figures of Silenus, Marsyas, or Comos,

Bronzes of Siris.

playing on the double flute, one of exquisite workmanship, and another wearing a crown of ivy-berries set with garnets, and his eyes inlaid with silver—four figures of satyrs—a boy gathering fruit—Cupid on a ram's head; and Heracles strangling the Nemæan lion.

In Case **91** are fourteen figures of Heracles: one in which he is represented strangling the Mænalian stag—another in which he is reposing, and his arms seized by Cupid—a third with the apples of the Hesperides—and Pan with goats' legs and the pedum and syrinx.

Cases **92, 93, 94** contain a large collection of miscellaneous objects,

Figures of Dionysos and Silenus.

for the most part connected with the manners and uses of antiquity. A considerable number of them were originally in the possession of Mr. Burgon, and came from him to the Museum. Among them are mirrors found at Athens by Mr. Burgon, plain and unornamented: a small bronze cylix and patera: a number of astragali, the knuckle-bones of a small goat or sheep, found at Ithaca: an ancient bronze plate, on which is an inscription in Greek, containing a treaty between two tribes of the region of Elis, and about the date of 40th Olympiad, B.C. 620. This curious plate was found near Elis, and was brought thence in 1813 by Mr. Gell. An excellent account of

Cupid on a Ram's Head.

Heracles strangling the Nemean Lion.

it, and commentary on it, will be found in Rose, Inscript. Græcæ, p. 29, Inscriptio Elea. It came to the Museum from Mr. Payne Knight. A pair of drop earrings from a tomb at Same in Cephalonia: four glass astragali, and an ancient terracotta impression from the die of a coin of Larissa found at Leucas in Arcadia: a strigil from Melos: a conical and pyramidal object from Castrades in Corcyra (Corfu): seven leaden bullets for slings from Saguntum, and three bronze bulls from Corfu.

In Case **93**, portions of an ancient lyre and two flutes in wood, found in a tomb near Athens: a gilt myrtle crown of lead and terracotta, and glass mosaic tesseræ, from the roof of the Parthenon when converted into a Greek church previous to the taking of Athens by the Turks, procured by Mr. Burgon at Athens: and some leaden sling bullets.

In Case **94**, several iron strigils, a knife, and a pair of iron fetters, found in a cella behind the Pnyx at Athens: a very curious small jar used to hold the Lycian eye-ointment, and bearing the name of the physician Paramousæus: a very complete collection of leaden weights, consisting of the *mna* and various subdivisions of it, marked

with dolphins, tortoises, half-tortoises, and crescents: a bronze ticket, and a pecten shell found in a tomb at the Peiræeus. All these objects were procured by Mr. Burgon.

Cases **95** and **96** contain a few more statuettes of Greek and Roman Divinities, &c. Among them are an Erinnys or Fury: thirteen small figures of Heracles in various attitudes: two Sirens; two sphinxes: one of the Lares, with a cup and cornucopiæ: Philoctetes: two figures of Victory and one of Fortune: a head of Polyphemus curiously represented with one eye: six small figures of Cupids and several Lares.

Case **97** contains a collection of objects found by Mrs. Cattley in tombs at Panticapæum (Kertsch). They consist of a gold carving and a fibula; a necklace of glass beads; combs; portions of a dress; and a wooden leg from a tripod table.

Cases **98—112** consist of a miscellaneous collection of Greek and Roman objects, not yet classified or arranged. Among them may be seen,—astragali of chrystal, carnelian, and ivory—dice, many of which appear to have been anciently loaded—tesseræ or tickets for the games—hair-pins and busts of ivory—large bands for the head, and portions of architectural members in opaque glass and composition—some very beautiful specimens of ancient glass, consisting of small vases, pateræ, &c.—one fragment is remarkable for the great beauty of the iridescence upon it:—fragments of valuable cups in carnelian, onyx, jasper, &c., and a chrystal vessel holding gold. In Cases **101—103** are various figures of animals in bronze: among them are some bulls in fine workmanship, and a hare dedicated to the Prienian Apollo by Hephæstion: it was found in the temple of that god at Priene: heads of a lion, ram, and panther, from the soffits of Etruscan sepulchres: styli for writing, with flat ends to erase or smooth the wax: stamps, which, it is conjectured, were used by the potters: keys, plates, and various specimens of enamel work, and a large number of Etruscan and Roman fibulæ and finger-rings. Some of these are of a very late period.

Above Cases **7—26** are paintings in fac-simile from the sides of a tomb, found at Vulci in 1832, representing various games of leaping, running, the horse and foot-race, &c.; and above Cases **38—58** are fac-similes of another tomb at Vulci, much mutilated: their subject is not quite determined, but Pluto and Proserpine appear near the centre. The chequered ceilings of the tomb are represented above the Cases on the South wall of this room.

VASE ROOM.

In the account which we shall give of the contents of this Room, we propose to follow the same plan which we have pursued in other parts of the Museum collections, to give first a general outline of the objects which may be found in it, and a rough classification of them, and then to select from each class a few specimens which it is worth while to notice more particularly. The labour of description is, however, much lessened in this room by the careful arrangement which it has already undergone, and it will be therefore only necessary for us to state preliminarily the order in which the vases are placed in the cases, and the different heads under which it will be convenient to describe them, with reference to the different styles of art to which they respectively belong. We may add that considerable progress has been made towards a complete catalogue of the whole collection of vases, and the first volume of this catalogue is now printed, and will be, in a short time, in the hands of the public.

Commencing on the left hand, as the Room is entered from the Egyptian Room,

Cases **1—5** contain the oldest specimens of Vases fabricated of a coarse brown ware, often in imitation of wooden vessels, by the ancient inhabitants of Etruria, and discovered for the most part at Vulci, Chiusi, and Cervetri (the ancient Cære).—These vases vary considerably in size, and have often figures upon them in relief; but no instances occur of the use of paint. Their date is probably between B.C. 660 and B.C. 416, after which period Greek influence appears to have prevailed over the native power of the Etruscan people. From their dark colour, the material of which they are made has a great resemblance to basalt.

Cases **6, 7** contain those vases which are next to the former in antiquity; with pale back-grounds and figures painted upon them in a deep reddish maroon colour. The representations on them are generally those of animals, as lions, stags, sphinxes, and cocks, with

borders composed of flowers and fantastic ornaments. These vases have been for the most part found at Vulci in Etruria, and at Nola in Campania, and have sometimes been called Nolan-Egyptian, or Phœnician, because in their pattern they bear some resemblance to the Egyptian vases, though there can be little doubt that they are the productions of early Greek artists. They bear considerable resemblance to the vases found at Corinth by the traveller Dodwell; their date is from between B.C. 660 and B.C. 520, corresponding with the period of the Mythic arrival of the Greek potters, Eucheir and Eugrammos, who are said by Pliny to have been brought to Etruria by Demaratus from Corinth. By this means, it is possible that the antique style of vase painting, then in use at Corinth, may have been conveyed into Etruria. As compared with the first class we have mentioned, these vases may be considered to be of foreign origin.

Cases **8—19** contain early vases, with black figures upon red or orange-coloured back-grounds, with a considerable proportion of mythological subjects. They show an advanced style of workmanship both in their form and in the paintings on them, and some of them, from their size, are noble specimens of the art of pottery. The general character of the painting in the male figures is rude and clumsy, with great prominence of some of the muscles; but the drawing at the same time is often careful. In the female figures the eyes are generally long and almond-shaped. The drawing of the horses is generally very spirited and good. These vases are generally found at Vulci, Canino, and to the north of Rome.

Cases **20—30** contain the finest and most perfect specimens of ancient vase painting. They are found chiefly at Canino and Nola, and exhibit in the treatment of their subjects the utmost care and finish. The ground of these Vases is a black varnish, the figures being either left of the natural reddish colour of the clay, or painted of that colour.

Cases **31—55** are of a later style, and have been chiefly procured from the province of the Basilica, which lies to the south of Rome. Their subjects are for the most part selected from the Dionysiac cycle. Among them will be found, in Case **35**, some rhytons or drinking-cups, fashioned in the shape of the heads of animals. Down the centre of the room, are placed specimens selected chiefly for the excellence of their workmanship, with one or more subjects painted on each side, and belonging to the last two classes. A large proportion of them have subjects from the Mythological or Heroic Legends.

For convenience of subsequent description, we propose to adopt the following classification of the vases according to their art, which

will be found nearly coincident with the chronological arrangement we have just spoken of.

I. *Early Italian Ware.*
II. *Black Etruscan Ware.*
III. *Red Etruscan Ware.*
IV. *Miscellaneous Varnished Ware, mostly of the Early Period.*
V. *Italian Vases of Archaic Greek Style.*
VI. *Vases of Transition Style.*
VII. *Vases of the finest Greek Style.*
VIII. *Vases of the Basilicata and latest period.*

Before, however, we proceed to individual description, it seems worth while to say a few words on the origin and progress of the art of pottery and vase painting in Italy.

Now, though nearly all the vases in the Vase Room were found in Italy, and are of Italian origin, there is good reason for supposing that the finest specimens of the workmanship of Etruria and of Magna Græcia were the result of their connexion with the Greeks: the Mythological subjects depicted on their vases and the art with which they are painted clearly point to such a connexion.

It must, however, be remembered, in attempting to trace the progress of this art in Italy, that there were from remote antiquity two distinct races occupying different portions of that Peninsula—the Oscan or Sabellian tribes in Lower and Central Italy, of which the Romans were descendants; and the Etruscans or Rasenians, in the district north of Tiber. The chief seat of the latter people was round Cære and Tarquinii (Tarchonion). Both were affected by Hellenic influences, but in a different manner; the races of Southern Italy, chiefly by the Greek colonies, which settled in Magna Græcia, at Vulternum (Capua) and Nola; those of Northern Italy, by their intercourse with Corinth, as we have already mentioned. The temple architecture of the Etruscans was an offshoot of the Grecian Doric, with considerable modifications, and their tombs, in the peculiarity of their construction, recall the Mausoleums of the Lydian rulers. From a general consideration of the remains of Etruscan art Müller has inferred that the sombre and severe spirit of the Etruscan nation has shown itself in Art to be much more receptive than productive, inasmuch as at its early acquaintance with Greek, and especially Peloponnesian artists, it faithfully appropriated their style, and adhered to it for centuries.

At the period, when Art in Greece had attained its highest development, the intercourse between the two nations was much interrupted, chiefly by the Samnite conquest of Etruria, about B.C. 420; while, on the other hand, the unity of the Etruscan race itself was inwardly too much broken and decayed to appropriate Art with equal success when carried to perfection: and, hence, subsequently to this period, we meet with few good specimens of genuine Etruscan Art.

I. *Early Italian Ware.*

Of these, one of the most interesting is **No. 1.**

This is an oval vase of coarse brown ware, in the form of the *Tugurium*, or rustic cottage of the early inhabitants of Italy, having at one end a moveable door, flanked by perpendicular ridges and grooves, which perhaps represent fluted pilasters. The surface of the vase appears to have been painted, as traces of a rude mæander pattern remain in several places. The interior is filled with burnt bones. This interesting specimen of the earliest Italian fictile art was found in 1817, in the Monte Albano, near the road from Castel Gandolfo to Marino, about thirteen miles from Rome, and was presented to the Museum by W. R. Hamilton, Esq.

No. 11 is a *Cyathus* of coarse brown ware and archaic workmanship, with the handle divided into two parts, so as to be held by separate fingers, and surmounted by projections for the thumbs. The body has round it three knobs, and a rudely hatched fret.

No. 10 is an *Askos* in coarse brown ware and archaic workmanship, having on the body feather-shaped ornaments formed of incised lines, and the neck encircled by seven parallel lines. The handle is ridged.

The general character of this class of vases is, as we stated, rudeness and coarseness of execution. They are evidently the work of the early people of Italy, before they had been influenced by Greek taste. These vases have been chiefly found at Cervetri, the ancient Cære.

II. *Black Etruscan Ware.*

The vases of this class do not differ very much from the preceding, but they show some progress towards both elegance of pattern and of shape. Certain peculiarities of form may be remarked in these two classes, indicating the origin of many of these early vases. Thus, **Nos. 80—84** are evidently imitations of wooden structure. **Nos. 169, 171, 173, 174,** of metal work. **No. 20,** an *Askos* from the leather vessel which preserved the wine; and vases in the shape of a *canopus*, suggesting an Egyptian origin—such as **Nos. 176***,

176**, 176***. The oldest have only a rude zigzag hatched pattern traced on their surface, the material being black all through; the representations of animals, projecting heads of animals, &c., and friezes, make their appearance subsequently. In some cases, these friezes appear to have been impressed from cylinders, which have been rolled over their surfaces. Human heads and figures occur still later, together with Caryatid forms, resembling those of Egypt, and used like pilasters to support capitals.

No. 37, which has been repainted in modern times, has its body and neck encircled by grooved lines, and the upper part of the handle formed in imitation of snakes' heads. **No. 53** is a double vase with one handle. Its upper division is striated, and the lower encircled by a band of floral ornaments, which are incised upon it. **No. 60** is a *Cyathus* with a foot; having round the mouth two zigzag incised bands, and a handle, which is ornamented with a lion's face, two ivy leaves, and a bud. **No. 108** is a *Kantharos*, having round the body a row of lozenges, and another of intersecting hatched curves, with a row of flowers punched in, and grooved lines. The base is fluted. **No. 163** is a *Cyathus*, the body of which is encircled by a row of female heads in relief, four in number, and the lip surmounted by five buds. On the handle is a male figure in relief, clad in a tunic which reaches to the loins, and wearing long hair, his head being surmounted by a bud. **No. 165** is a *Krater*, supported by seven Caryatid figures with long hair in sleeveless tunics. Each holds in both hands above the head a basket. Round the body of the vase are seven fan-shaped ornaments punctuated, and four concentric grooved bands. **No. 166** is a *Krater* supported by a central foot, round which two Caryatids are placed alternately, with two pilasters placed so as to imitate trellis work. The heads of the Caryatids are surmounted by a polos; they hold their hair in their hands, and their wings are pendant. The central pillar tapers spirally from a pierced base, and rude representations of dogs and birds are formed by the open work of the pilasters. The body of the vase is encircled by three parallel grooves, above which are fan shaped ornaments punctuated. At the bottom of the *Krater*, inside, are grooved lines radiating from a circle.

III. *Red Etruscan Ware.*

There are but few specimens of this ware; but it has considerable resemblance in style to the preceding class. All those in the Museum have been discovered at Cervetri. **No. 184*** is a jar in red grittish ware with a fluted body. On the shoulder is a group

repeated three times, so as to form a frieze. Two chariots are in rapid movement; under the horses of the foremost, is a hare, under those of the second, a dog running; in front, three combatants on foot. **No. 185** is a saucer, bearing on the brim, and on the inside of the mouth, the impression of a frieze from a cylinder, representing a bull devoured by two lions. **No. 186** has a long and elaborate frieze impressed in the same manner as that on the last mentioned, representing two figures, apparently draped females, with conical caps, reclining on a couch, beneath which are two birds. At the head of the couch stands a naked male figure playing on the double flute, and at the foot are two vases, one placed upon the other, and a branch. Towards these a naked male figure is advancing, raising his right hand, and holding an instrument, in shape like a hatchet, but perhaps intended for a strainer; before him is a branch inclined. Behind this group is a female stretched on a couch at full length, with a low table at the side, and a naked male figure advancing to the foot of the couch. The whole subject is repeated seven times. These friezes are bordered by an incuse astragalus moulding. **No. 187** is a saucer of smaller dimensions, but with a frieze disposed round it in a similar manner, and repeated several times.

IV. *Miscellaneous Varnished Ware, mostly of the Early Period.*

The vases of this class are chiefly found in the same tombs at Cervetri and Vulci as the early Græco-Italian vases with painted figures. They seldom have any ornament beyond a hatched or a zigzag pattern, with a few flowrets stamped upon them. Their material is a pale red clay, and the varnish used is black or red, often exhibiting a metallic lustre. Occasionally, though rarely, there are representations of the human face, as in **Nos. 244, 286, 292, 293.**

V. *Italian Vases of the Archaic Greek Style.*

The vases in this style are particularly interesting, as well from the character of their Art as from the subjects which are presented to us upon them. They have certain peculiarities which separate them off with great distinctness from the more archaic works which we have just described, and the finer vases which we shall mention hereafter. On these, for the first time, is painted the human figure, while animal forms constantly occur in friezes, and as detached subjects. The ground of the vase itself is generally ash-coloured; the design is always black or crimson, and the outer lines of the figure, and the inner lines marking the development of the muscles, are

incised with a graving tool. The figures are almost always represented on a ground *semée* with flowers. The earlier vases have nothing on them but human forms, animals, and flowers; on the later ones, subjects taken from the Iliad, and the Epic cycle generally, begin to make their appearance. On comparing these designs with the contemporary Greek sculpture, it may be said that they are to the vases of the best period what the sculptures from Selinus, Agrigentum, and Ægina, are to those of the Parthenon. It must at the same time be remembered, that not every individual vase which is arranged here under this period is certainly of that date. As in the case of the statues and busts of the Towneley collection, so also in that of the vases in this room: some are doubtless copies of more ancient works, and reproductions at a later period of the Archaic style. They have been discovered chiefly at Vulci and Nola, at Campo-Scala, near Vulci, at Civita-Vecchia, and Cervetri, and a few likewise in Magna Græcia.

Of the earlier and more simple ones, the following are good examples:—**Nos. 309—10, 316—17,** have representations of animals in black and crimson, on a dark brown ground. The rudest are **Nos. 328—331,** with lions, stags, and aquatic birds. **No. 330,** a very fine and interesting specimen of its class: a *Krater*, with columnar handles of ash-coloured clay; the design is in black and crimson, with incised lines, containing two friezes; on the first, a swan between two panthers, and a swan between two birds with ears; on the second, a goat facing two panthers, repeated four times; on each handle is a bird with ears, and under each a pair of pigeons.

No. 338, an *Aryballos* of ash-coloured clay, and a design in black and crimson, with incised lines, representing two lions confronted, and a hare placed vertically between them. The ground is *semée* with flowers. **No. 339,** an *Alabastron* in pale clay, with design in black and incised lines, representing two Sirens flying to the right; the one in front turning back to look at her companion, who is playing on the double flute.

No. 358, an *Aryballos* in ash-coloured clay, and a design in black and crimson, and incised lines, which has been retouched. On it is a bearded male figure, with drapery round his loins, raising both hands in adoration, and before him a bird with ears. **No. 369,** an *Aryballos* in ash-coloured clay, the design in brown and crimson, with incised lines, representing five figures, three of whom are bearded, and all of whom wear chitons reaching to the loins; they stand in grotesque attitudes, and form two groups; the field is *semée* with flowers, and on the handle is a female head and a flower. **No. 373,** an *Aryballos* of ash-coloured clay; the design in black and crimson,

with incised lines, representing two cocks confronted, and a serpent between them; and behind, an owl. In the area are three lotus flowers. **No. 381,** a two-handled vase of pale clay, with a black varnish and ornaments, imitated from basket-work, like those on the early Athenian vases. On each side, between two triglyph-like ornaments, is a chequered lozenge; under each hand is a mæander, and on the shoulder a chequered band. **No. 387,** a *Pinax*, in red clay, with the design in maroon, accessories in white, and incised lines; representing, in the central circle, a mule, with a bird flying towards it, and another perched on its tail; and in the exergue an aquatic bird flying, and a fox. These central figures are encircled by a frieze, representing a hunting scene, in which three naked male figures are chasing a buck, hind, panther, and lion: two dogs are attacking the buck. On the rim, in four compartments formed by egg mouldings, are alternately foxes and dogs. **No. 420,** a *Lebes* on a tall stand, in ash-coloured clay and varnish, black and maroon, with a design representing a frieze of goats and a frieze of lions, goats, and boars; the field of the friezes *semée* with frets, lozenges, flowers, and other ornaments.

Of the less simple and more advanced style, we select the following as good examples.

No. 421, an *Oinochoê* of ash-coloured clay, and design in black and crimson, with incised lines. On it are three friezes: the first a double honeysuckle ornament between two seated sphinxes—on one side a panther, and a Siren or Harpy; on the other, a panther and boar: the second, three groups of Greek warriors engaged; in the centre, a warrior, Ajax, protects with his shield a kneeling archer, Teucer, against the uplifted spear of his adversary, Hector; on the right, two warriors contend over a fallen figure; on the left, one of the pair of combatants has fallen on his knee; seven horsemen, three on one side and four on the other, are hastening to take part in the battle; in the field are eagles flying, and flowers; and under the handle is a Siren, or Harpy flying: the third, groups of a lion and a goat, and a panther and a goat twice repeated. The field throughout is *semée* with flowers.

No. 422*, an *Oinochoê* in ash-coloured clay, and design in maroon, with accessories in white. Its style is very archaic. Round the body is a chain pattern; in each link of the chain is a bird resembling a crane, with a long crest hanging down the neck; on the shoulder are two horses advancing, face to face, between them two waterfowl, back to back; on the neck, a frieze of three male and two female figures placed alternately, the female figures wearing the

talaric chitôn; one of them stands between two male figures, crossing arms with them; the other holds in her left hand some uncertain object, and has her right arm crossed with the left arm of the male figure, who runs towards her; between these is a bird like a crane. The level on which these figures stand is broken by triangular projections, which are represented also in the lower frieze, under the body of one of the foxes, and between the hind legs of the other. Civita Vecchia.

No. 427, an *Amphora* in pale clay, the designs in black, white, and crimson, with incised lines, in the Etruscan style, has four subjects upon it, and is a curious and interesting specimen of this class of fictile works. The first subject represents the combat of Heracles and Hera at Pylos; the Goddess wearing a talaric chitôn, and armed with a goat's skin helmet, with long horns, an Argolic buckler, and a spear. The Hero is clad in the lion's skin. Behind Heracles stands Pallas Athene; and behind Hera is Poseidon, holding his trident. Between the combatants is a cauldron from which issue snakes. The second is a combat between Achilles and Hector; behind Achilles is Pallas Athene; behind Hector, the fig-tree near which Homer (Il. x. 145) places the scene of the combat. Both warriors are armed with Corinthian helmets, Argolic bucklers, swords, and spears. The third is a frieze of quails. The fourth is a frieze composed of two boars meeting, at a tree, a panther, lion, gryphon, and sphinx; on the neck is a pair of panthers, with heads conjoined—reverse, another pair with their right fore-paws crossed. Cervetri.

No. 430 is an *Amphora* in pale clay, and black varnish; the design in black, white, and red, with incised lines. On it is a representation of Pegasus between two trees, to one of which he is fastened by a halter. Round his neck is a row of pendent ornaments. The same subject is on the reverse of the vase. The subject is probably the descent of Pegasus from Mount Parnassus.

No. 434, though it has been broken, and since much restored, is a very interesting *Amphora* in pale clay, with black varnish, and black design, and incised lines. The style is coarse, and some of the figures doubtful, but the whole subject represents the Sacrifice of Polyxena. In the centre is a bearded warrior, Ulysses, dragging Polyxena to an altar; on the other side of which stands another bearded warrior, Neoptolemos, about to slay her with his sword. Behind the bearded warrior is Hecuba, and on the reverse two Trojan females. Below the second figure stands Polydoros draped, his left hand raised in a deprecating attitude.

No. 443 is a *Hydria* in pale clay and black varnish, with design in

black and incised lines; the style Etruscan: on it are two subjects. The first, a Giganto-machia; in which is a Giant, the upper part of his form human, with wings on the shoulders, and terminating at the waist in four snakes, each snake having a small dorsal fin. The Giant, who is assailed on either side by a male figure armed with a spear, has raised a mass of rock over his head to hurl at his antagonists. The second, a naked, beardless, male figure, with long hair, running between two Pegasi. All these are moving to the left. Vulci.

Other vases of considerable interest belonging to this class may be seen under **Nos. 423, 424, 425, 428, 429, 441, 444, 445.** **Nos. 428** and **429** bear inscriptions.

The shapes of some of these vases are curious—thus, **No. 410** is in the form of a Satyric head; **No. 414** in that of a deer couchant; **No. 417** in that of an ape; **No. 418** in that of a double head, male and female; **No. 418*** in that of a Harpy or Siren; and **No. 419**, an *Askos*, is evidently a copy of the wine skins in use at the period when the vase was made.

VI. *Vases of the Transition Style.*

To the earlier specimens which we have just described, succeed those with black figures laid upon a light ground. These are made of red clay, tinted with an orange-coloured varnish; the design was drawn in slight dark outline, or traced with a point, and the whole internal figure filled up with black. The light inner markings of the figure were then incised on the black pigment with a graver, which cut down to the yellow ground of the vase itself; and the accessories were picked out with purple and white as in the class last described. These vases are often accompanied by inscriptions recording the names of the potter or of the painter, and also of the persons represented; these inscriptions are particularly valuable as evidence of the early form of the letters employed on them. Their subjects are almost all taken from the ancient Grecian legends, the Cypriaca, the Iliad and Odyssey, the Hymns of Homer, the works of Alcæus, and other early Greek poets. The figures on them are still drawn in the archaic style, and resemble those of the early coins of Sybaris, Caulonia, Tarentum, and other places in Magna Græcia. This class of vases is often found associated with Etruscan art and inscriptions, in the Tombs of the Etrurian Lucumos. They also occur in Greece Proper, but with certain differences of fabric, which forbid the supposition that they were manufactured there, and exported thence to Etruria. It is more probable, that while those found in Greece itself are the indigenous product of that country, the Italian

vases were the work of the Greeks who settled in the Etruscan cities.

There are often two distinct subjects, having no connexion the one with the other, on the body and neck of the vase respectively. The same animals appear running round the vases of this class which we have noticed on those of the preceding class. A considerable number of those to which we shall first call attention are *Hydriæ*, or water vessels, which have, accordingly, in many cases, appropriate water subjects.

Among so many vases of interest, we select the following as worthy of especial notice.

No. 447 is a *Hydria* in pale clay, and varnish black, the design black, white, and crimson, with incised lines, and representing two scenes: 1. A Feast of Dionysos. Dionysos, bearded, is reclining on a couch crowned with ivy; in his right hand he receives the *Kantharos* handed to him by Hermes, who stands at the head of the couch; at his side is Ariadne, crowned with ivy; at the side of Dionysos stands an aged Seilenos, playing on a lyre with a plectrum, with a small table beside him, covered with viands; behind him a Mænad, and an aged Seilenos; last in the group appears Hephæstos, carrying on his shoulder a double-edged axe. The legs of the couch are represented as inlaid with metal or ivory, and a vine overshadows the scene. 2. Achilles and Memnon contending over the body of Antilochos; behind Achilles stands Thetis; behind Memnon, his mother, Aurora; behind Thetis stands a warrior turning from the fray; and behind Aurora is a youthful male figure naked, holding a spear; at the bottom of the foot are incised characters.

No. 449 is a *Hydria* in pale clay, and black varnish; the design in black, crimson, and white, and incised lines; two subjects: 1. The Contest of Heracles with the Nemean lion. The Hero, kneeling on his right knee, clasps the lion's throat with his left arm; Pallas stands by his side helmeted: she looks back at Iolaos, who stands behind Heracles, armed with a cuirass and sword, the gesture of his left hand expressing admiration of the Hero; at the side of the scene hang the sword, chlamys, and quiver of Heracles, who is entirely naked. 2. A frieze of three Minotaurs with human bodies, and bulls' heads and tails, running rapidly to the right.

No. 454 is a *Hydria* in pale clay, with a black varnish, and design in black, white, and crimson, with incised lines, exhibiting three different subjects.—1. The Repast of Heracles. The Hero is reclining on a couch, the lower part of his body covered with embroidered drapery, his head bound with a fillet, and his left elbow resting on a

cushion; at his side, on a small table, are a Kantharos, three figs, and three unknown objects. The couch is supported on legs of metal inlaid with the honeysuckle ornament; those at the head have capitals resembling those of the Ionic order. On the wall is the word Heracles, written from right to left. Behind Heracles stands Pallas Athene, about to place a wreath on his head; she wears a high crested helmet, and her ægis hanging loose from her shoulders to her hips; behind her stands Hermes; in front of the head of Pallas is inscribed Athenaia from right to left, and between her and the leg of the couch, Hermes. At the foot of the couch, stands Alkmene, the mother of Heracles; in front of her is her name.—2. Heracles strangling the Nemean lion. Above hangs his sword and his quiver, under which hangs his name Heracles; behind him is Iolaos, seated on a cube, and holding in his right hand the club of Heracles, while, with his left, he encourages the hero; before him is his name, spelt Eioleos; behind the lion is Pallas Athene rushing to the aid of Heracles.—3. A stag-hunt; two horsemen, and two figures on foot, are attacking the stag from either side. All these figures are naked.

No. 466 is a *Hydria* in pale clay, with black varnish, and design in black, white, and crimson, and lines incised. On it are represented two different subjects. 1. Medea boiling the ram. In the centre of the scene is a cauldron on a tripod, under which is a fire; out of the vessel appear the head and shoulders of a young ram turned towards Medea, who stands before the tripod waving her hands, and looking at the ram. At her side is Jason, kneeling, and putting a log on the fire; on the other side stands one of the daughters of the aged Pelias, raising her left hand in amazement, and looking back at her father, who is seated, leaning on his staff. 2. A scene in which a male figure is seizing a goat with both hands, which looks back at him; on either side is a female figure seated on a cube, and clapping her hands; behind, on the left side, is a naked and bearded figure turning away, and looking back at the scene. At the bottom of the foot are incised characters.

No. 475 is a very remarkable and interesting *Hydria* in pale clay, and black varnish, with the design in black, crimson and white, and lines incised. It contains two subjects. 1. Water-drawing at the fountain of Kalirrhoe. On the left of the scene, the fountain issues from a lion's mouth, placed under a building composed of a Doric entablature and column. From the entablature hangs an *aryballos;* before the column stands a maiden, who has placed her *hydria* under the fountain; above her are Greek words, expressing "Mnasila is

fair;" on her right is a meeting between four maidens, two with *hydriæ*, just filled with water, and carried upright on the head, the other pair on their way to the fountain, their empty *hydriæ* balanced horizontally on their heads. The pair nearest the fountain are exchanging greetings; above is the word "Rhodon." The pair to the right of these appear by their gestures to be conversing; behind the head of one of the figures is "Thama;" between them "Eris," and "Anthylla the Fair." The figure at the fountain is shorter in stature than the rest, perhaps to indicate a part of the scene which is more distant from the eye. 2. The contest of Heracles and Kyknos. Between them is Zeus, with his right hand turning aside the spear of Kyknos, who raises his left hand, as if to stay the uplifted spear of Heracles. On either side a female figure is moving away from the contest, but looking back with gestures of fear or encouragement. 3. A scene of a panther and a boar, both confronted, and a Siren or Harpy regardant. Vulci.

Nos. 467—477 are very interesting, and in fine preservation. The subjects on them are all from the Epic cycle, and represent stories from the Iliad and Odyssey, or the exploits of Heracles. Several others, which follow them in the order of the numbers, are very interesting for incidental things which may be noticed upon them, though it is not necessary here to give a description of each in full.

Thus, on **No. 480** is a representation of an Ionic distyle temple *in antis*. On **No. 481**, tetrastyle Doric portico, under which are no less than five fountains, three flowing from lions' heads, two from equestrian statues fixed against the wall, and seen in front; the stream issuing from vases attached to the horses' bodies. The fountains themselves are, with one exception, decked with branches.

No. 484 contains a representation of four pairs of Divinities arranged in two groups. They are, Hermes and Maia, Athene and Heracles, Apollo and Artemis, Dionysos and Ariadne. **No. 486** has for its subject Priam escorted by Hermes, setting out for the Greek camp to demand the body of Hector from Achilles.

Nos. 488—498 are all *Amphoræ*, their subjects connected with the worship or history of Dionysos.

No. 503, an Amphora, with the subject of Ajax carrying off the body of Achilles. **No. 504**, with that of Æneas bearing off Anchises from Troy, and a combat of warriors, perhaps that of Achilles and Memnon. **No. 506**, Heracles subduing the Cretan bull. **Nos. 507, 508**, Apollo Citharœdus, and Artemis.

Nos. 514, 515 are two Vases, each with the subject of Theseus

slaying the Minotaur. The hero is clad in a cuirass; and on the former is also the story of Amphiaraus setting out for the siege of Thebes, and on the latter is the departure of Hector. **No. 532** is a contest between Heracles and Triton; the Hero has leapt upon the back of the sea monster, and is clasping him round the waist; on the reverse is the arming of Hector. **No. 534** is an *Amphora*, one of whose subjects is Heracles seizing the Mænalian stag. **No. 539** has a representation of Heracles before the hot springs, Thermæ, in Sicily. The Hero stands under the stream which issues from a lion's head at the top of a rock. **No. 553** has a representation of Achilles dragging the body of Hector round the sepulchral mound of Patroclos; the body of Hector is trailed behind the quadriga, which is driven by Automedon, the charioteer of Achilles. The horses are galloping past the mound of Patroclos, which is indicated by a white high mound in the form of a bell. **No. 554** is a curious inscribed vase, representing for one of its subjects Achilles slaying Penthesilea, and bearing the names of Achilles, Penthesilea, Onetorides, and the maker, Exekias. The Hero is armed in the Greek panoply, with a high crested Corinthian helmet and Argolic buckler, on the inside of which is a honeysuckle ornament. **No. 504*** has the same subject, and the name of the maker, Amasis, inscribed upon it. **No. 559** is an inscribed vase, with a representation of a boar-hunt. Five naked hunters, armed with spears, are attacking a boar. The names inscribed on this crater are Eudoros, Polyphas, Antiphatas, Polydas, Panthippos, and Polydoros. **No. 563** is a two-handled vase with two subjects; the first a dance between seven Satyrs and seven Mænads; and the second, two female Sphinxes, face to face. On each handle is a Satyr dancing, and the vase is inscribed with the name of the maker, Nikosthenes.

No. 564 is a very remarkable vase, with two subjects upon it. The First is the Birth of Athene from the brain of Zeus, who appears in the centre of the scene, seated on a throne, with his feet on a stool; from the back of his head Athene is springing in full armour, the whole of her form being visible except the right leg, which has not yet issued from the brain of Zeus. Before Zeus stand Eileithyia, Heracles, and Ares; and behind the throne, Apollo Citharœdus, Poseidon, Hera, and Hephæstus. The names of all these personages are inscribed near their figures on the vase. The Second, a warrior, called Callias, with his charioteer in a quadriga, with one white horse, and three figures at the side of the chariot, over the head of one of whom flies a human-headed bird. There is also a frieze of animals on this vase, goats, panthers, does, and lions, and

a hunting scene, in which four horsemen are attacking a deer, and two hunters on foot, a boar.

No. 569 is one of the most remarkable vases in the collection of the British Museum. It is called a *Panathenaic Amphora*, and was found by Mr. Burgon, in 1813, on a spot outside the ancient walls of Athens, close to the Portæ Acharnicæ. It contained some remains of burnt bones, and also a lecythos, and five other small earthen vessels, of various forms. (*Vide* **Nos. 2603, 3039, 3047, 3050, 3056.**) There is no doubt that this *Amphora* is of great antiquity, the letters of an inscription on it, which records that it was one of the prizes from Athens, being of a form extremely Archaic, as are also the representations of the ægis, the biga, the mode of driving, and the position of the charioteer. On a tablet appears Athene in full armour, her long hair falls down upon her neck, and her ægis is of the primitive form, being made of leather, with a frieze of thongs, worked so as to imitate serpents. On a second tablet is a biga driven at speed by a seated charioteer, who holds in his right hand a goad, and in his left a long pole terminating in a crook. The horses have no harness, but head-stalls, and are yoked like oxen to a transverse bar fastened to the pole; on the hind-quarter of one of them is a crimson mark, indicating where the goad has made a wound; on the neck is a Siren or Harpy; on the reverse an owl, with the wings spread. This vase has been engraved by Millingen, Inghirami, and Müller, and an excellent account of the inscription on it is in Brönstedt, Boeckh, and Rose, who has called it the "Vas Burgonianum." **Nos. 570, 571, 572, 573,** and **573***, appear from inscriptions on them, to have also been prizes from Athens.

Nos. 584, 584*, and **586,** are vases with several names inscribed on them in early Grecian characters; **No. 586** being a fine specimen of its class. **No. 607** is an interesting *Amphora* containing, for subjects, the Death of Priam at the altar of Zeus Herkeios, and the contest between Theseus and the Minotaur. In the Former the aged Monarch is represented lying prostrate on the altar on his back, his beard and hair quite white, and his hand raised to deprecate the wrath of Neoptolemos, who stands over him about to hurl to the ground the young Astyanax, whom he grasps by the leg with his right hand. Near him stand Andromache, Hecuba, and Antenor. In the Latter the Hero has seized the Minotaur by the throat, and is piercing him with his sword. **No. 608** has representations of Achilles and Ajax playing at dice, and of the contest of Heracles with the Nemean lion. **No. 621** has the Return of Persephone to heaven. The Goddess is standing in a quadriga, holding the reins;

at the side of the horses are Demeter and Apollo Citharœdus, and at the horses' heads Hera seated. **No. 624*** is the contest of Heracles and Hippolyte for the girdle. **No. 626** is a representation of Œdipus consulting the Sphinx, who is sitting upon an altar or column; behind the Sphinx stands a figure, perhaps Teiresias or Kreon, holding a wand in his left hand. **No. 641*** is an *Oinochoe*, in clay, pale, with black varnish, and design black, white, and crimson, with incised lines, containing a representation, in the finest Archaic style, of Perseus killing the Gorgon Medusa; the hero is in the act of plunging the *harpe* into her neck. Medusa has four wings at her back. Behind Perseus is an inscription, stating that "Amasis made me." **No. 652** has a representation of two warriors, perhaps Ulysses and Diomedes, lying in ambush behind some shrubs. **No. 668** is an *Oinochoe* with a very interesting and curious subject, the forge of Hephæstos at Lemnos. In the centre of the scene is the furnace, rising like a tall chimney, and surmounted by a cauldron, which terminates in pyramidal steps; at the bottom, within an arched door, is seen a blazing fire into which a Cyclops is introducing a mass of iron with the tongs; the figure is naked, and seated upon a four-legged stool. On the other side of the furnace, is a more youthful Cyclops, holding in his right hand an axe. On the body of the vessel, are several letters inscribed. **No. 680** is a shallow two-handed cup, with Greek words inscribed upon it, meaning "Hail and drink."

VII. *Vases in the finest Greek Style.*

After this, the more Archaic period of pottery, succeed the vases of the best period of Greek art, from the epoch of Pheidias and Polygnotus, to the Archonship of Eucleides, B.C. 404. The vases belonging to this date have red figures on a black ground; the material being, like that of the earlier vases, of a fine red clay. The artist having traced out the design, then filled up the whole of the background with the black pigment, following the contours of the group. The inner markings of the figures, which in the former style were incised with the graving tool, were sketched with a brush dipped in the black pigment which formed the ground. This change in the technical process gave scope to the freer and more refined treatment to which the art of the period had attained. The subjects of these vases are apparently suggested by the works of the great painters of the day; they chiefly represent Myths: historical subjects are more rare.

Representations of Crœsus on the funeral pile, of Musæus, Ana-

creon, and the Athenian Codrus, have been found. In the inscriptions on these vases, the use of the E and O instead of the H and Ω, affords a strong presumption that their date is earlier than the Archonship of Eucleides, B.C. 404, the recorded epoch of the introduction of the double letters into the Greek alphabet.[1]

The finest specimens of this class are from Campania, Vulci, and Canino.

Between the epochs B.C. 404 and B.C. 333 the drawing on vases is characterized by greater freedom and technical skill, and more complexity of grouping; and the lines of the composition are more flowing and luxuriant.

No. 717 is a *Hydria*, with a design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in white and crimson. The subject represented is the Youth of Jason renewed by Medea. In the centre of the scene is a cauldron, under which is a fire. The head and forelegs of a young ram appear above the cauldron, as if he were about to spring out; he is turned towards Medea, who stands in front of the tripod. Before the face of Medea is inscribed her name. On the opposite side of the tripod stands Jason, extending his right hand towards the ram, and holding in his left a staff. In front of his head is his name, "Jason." **No. 718** has a subject which we have already mentioned, Achilles and Ajax playing at dice at the base of the statue of Pallas Athene. The heroes are sitting opposite to each other on cubes; the dice are placed between them on a stone. There is a second subject on the vase, of a youthful charioteer stepping into a quadriga. **No. 719** represents the meeting of Menelaos and Helen on the night of the taking of Troy; and has also a second subject, representing a symposion and three figures reclining. The vase is inscribed. **No.**

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[1] Of the Athenian school of pottery contemporary with those vases, we have examples in the *lecythi* buried with the dead, and the *alabastra* or unguent-vessels, so called from the material of which they were originally made. They are of fine red clay covered with a white pigment, on which designs were traced in black, sienna, brown, or scarlet. The subjects of the *lecythi* are principally the meeting of Electra and Orestes at the tomb of Agamemnon (see Bronze Room, Cases 35, No. 2847), and other scenes from the Oresteid of the three tragedians. On the *alabastra* are represented the meetings of the Athenian ladies and their lovers. Besides these kinds of pottery, the vases with red figures on black grounds are also found at Athens, but are not so peculiarly the product of the Attic school.

724 is an *Amphora*, with a design red on a black ground; its subject, the birth of Dionysos from the thigh of Zeus, who is seated on an altar holding the new-born infant in his arms. The left thigh of the God from which Dionysos has first issued, is bound with a bandage; before him stands Poseidon. The corners of the altar terminate in two Ionic volutes. The second subject represents Seilenos standing before a nymph.

No. 727 is a *Crater*, with a design red on a black ground, and containing for one of its subjects that of Heracles Musagetes. The Hero is standing with his left foot on the lower step of a base playing the heptachord lyre with the *plectrum;* before him is Iris winged, Poseidon seated in a chair, Pallas Athene holding in her right hand a long sceptre, and a winged Victory floating in the air. On the reverse is a female figure standing between two youthful male figures. **No. 741*** is an *Amphora* with a design red, on a black ground. The subject is the birth of Athene from the brain of Zeus, who is seated on a throne in the centre of the scene; his left hand resting on a sceptre, and his right is extended towards Poseidon. Athene has fully issued forth, and stands on his head on her left leg, as though she had just alighted. Above her is her name. To the left of Zeus are Hephæstus, Poseidon, a winged Victory, Artemis, Apollo(?), Dionysos, and some other figures. This vase is remarkable for the beauty of the drawing; the types of the different divinities are finely discriminated in the expression of the features. The eyelashes of all the figures on the obverse, except Artemis, are carefully given, the upper ones being drawn in profile, and the lower indicated by separate strokes. **No. 755** is an interesting *Amphora;* its First subject a preparation for a sacrifice; two female figures are engaged in decorating the head of a bull with the sacrificial *stemma* or fillet, composed of flocks of purple wool attached to a riband. Each of the bulls stands beside a tripod placed on a base, and their lower eyelashes are indicated by single strokes. Upon the vase is inscribed the words, "Polygnotus drew me." The Second subject represents Zeus. **No. 794** is an amphora with twisted handles; its main subject is Anacreon singing and playing on the heptachord *chelys* with the *plectrum*. The Poet wears a myrtle wreath, and leans backward, throwing his head up as he sings, and with his left foot advanced; behind him follows a little spaniel, with a sharp nose and curly tail. The Second subject is a youthful male figure, probably Bathyllos, carrying on his left shoulder an *Amphora*. **No. 797** is a similar *Amphora*, containing for its main subject a flute-player standing on a plinth, and playing

the double flutes. The mouthpiece is fastened over the crown and back of his head by two straps. On the reverse, on another plinth, is the judge in the musical contest, to which the preceding figure on the obverse relates; before him, as though issuing from his mouth, are the words, "Let him play the flute"—the order for the flute-player on the reverse to begin. **No. 798** is an *Amphora*, with a representation of Demeter sending forth Triptolemos to sow corn.

No. 801 is a remarkable *Hydria*, with design red upon a black ground. The subject is the Arrival of Perseus at the Court of Kepheus. Perseus is equipped with the winged helmet of Hades, and Kepheus is resting both his hands upon a staff. Before him are three Æthiopian slaves, two of whom are engaged in making a hole in the ground before him; the third is directing the two former. On the left of this scene stands a tall figure in Oriental costume, who is supported by two Æthiopian slaves; and to the left are three other slaves carrying an apparatus for bathing; these slaves have all short curly hair bound round with diadems.

No. 804 is an *Amphora:* the main subject an Argonautic sacrifice. On the left side of a blazing altar stands Heracles pouring a libation on the flames from a cup; above is a Victory hovering in the air; opposite stands a youthful male figure, probably Jason, holding in the flames a piece of meat on two spits. Above Heracles is the word, "Archenautes," Naval Commander, an epithet referring to the Argonautic expedition, of which, according to one set of traditions, he was the chief. A flute-player is present, playing on the double flute, the mouth-piece being attached to his mouth by two straps. The name of the player is Sisiphos. On the reverse are three youths standing side by side. **No. 807** represents the reconciliation of Menelaos and Helen, after the taking of Troy; she turns suddenly round upon him as he pursues her; at the sight of her face the sword drops from his hand.

No. 808 is a *Panathenaic Amphora*, with pointed base and stand, and a design painted in a very grand style. The First subject on it is Dionysos receiving in his *kantharos* a libation from Ariadne, here called Nymphaia. Dionysos is ivy-wreathed, and Ariadne has her hair falling in curls over her cheek. The Second subject consists of two female figures standing, and facing each other; one holding a tendril with a leaf, and the other a flower. The vase bears the names of Dionysos and Nymphaia, and has some other letters upon it.

No. 84* is a shallow two-handled cap, with design red on a black

ground. The First subject is the Banquet of the Gods, perhaps on the occasion of the marriage of Thetis, whose palace is probably indicated by a Doric column, on one side of which is Zeus reclining on a couch, near which Amphitrite is seated. Upon the vase occur the following personages, with their names inscribed over, or near them:—Zeus, Ganymedes, Hera, Poseidon, Amphitrite, Dionysos, Ariadne, Komos, Aphrodite, Plouton, and Persephone. It is one of the most interesting vases in the collection, from the number of figures depicted on it, and the excellence of the drawing of the details.

No. 822 contains a representation of Heracles bringing the Erymanthian boar to Eurystheus, and of a quadriga drawn by a youthful figure. An inscription on it states that it was made by Euphronios. **No. 824,** a shallow two-handled cup, contains representations of five of the exploits of Theseus, arranged in scenes from right to left. The First is the contest with the robber Sinis Pityokamptes; the Second, that of Theseus killing the son of Krommyon; the Third, the contest with the robber Kerkyon; the Fourth, that with the robber Skiron; the Fifth, that with the Minotaur. Doris is mentioned on the vase as the artist who painted it. **No. 824,*** a shallow two-handled cup, has representations of nearly the same contests as the last, only somewhat more fully told than on the preceding one. On the outside and inside of the cup are friezes decorated with these exploits of Theseus, in the following order:—1. That with Sinis; 2. That with the son of Krommyon; 3. That with Kirkyon; 4. That with Polypermon or Damastes, surnamed Procrustes. Theseus has thrown the robber down on his own bed, and is about to kill him with the double-edged axe; Procrustes is naked and unarmed; the bed is represented by a slight horizontal bar resting upon two legs, and having its whole length divided into small equal parts like a measuring rod; 5. The contest with Skiron; 6. The capture of the bull of Marathon. The same scenes are repeated on the inside of the cup with slight variations, and in reversed order, being arranged from left to right. In the centre of the inside is the contest with the Minotaur. Theseus appears to be drawing him forth from the palace of the Labyrinth, the building being represented by a Doric column with its entablature and triglyphs.

No. 830, a shallow two-handled cup, represents two interesting subjects. The First, the surprise of Polyxena and Troilos by Achilles at the fountain, outside the walls of Troy; the Second, the quarrel between Achilles and Agamemnon. **No. 831** has a repre-

sentation of Briseis being led away from Achilles. The Hero appears on the right of the scene seated in his tent in a dejected attitude. On the reverse is the entrance of Briseis into the palace of Agamemnon, that place being indicated by two Doric columns. **No. 834** has a representation of two wind-gods, probably Boreas and Zephyros, bearing off the dead body of Memnon; they are represented with wings, and armed as youthful warriors; Memnon appears naked, with a long pointed beard and a diadem. **No. 851,** a shallow two-handled cup, has a curious picture of a *symposion* or drinking scene, which is interesting, owing to the great number of different drinking vessels which are represented upon it. **No. 864** has a picture of Heracles pursuing the robber Cacus. **No. 864** has a representation of Heracles supporting the heavens on his back. The Hero is bearded, and wears the lion's skin. The heavens are indicated by a hemisphere, on which are a crescent and two stars. On the reverse is Atlas approaching the tree in the gardens of Hesperides, round which is coiled the two-headed serpent Ladon; on the tree are three golden apples.

No. 880 has for its chief subjects Anacreon playing on the double flutes, and accompanied by his dog. He is represented laureled and bearded. On the reverse is Bythallos standing and looking back at Anacreon. **No. 891,** an *Amphora*, with design red on a black ground, with accessories in crimson, has a representation of a boy bending forward to throw a quoit, which he holds in his right hand; he wears a diadem, which rises up in a point over the forehead.

No. 904 has a scene of two young athletes, one about to hurl the *diskos* or quoit, and the other seated on the ground before him. The discobolos is stepping with his right leg foremost, advancing his right arm with the *diskos* previously to drawing it back, and stretching forward his left arm at the same time. **No. 920** represents Heracles receiving the poisoned chiton sent to him by Deianira. The Hero is bearded, and naked, and holds in both hands the lion's skin, which he has just taken off; before him stands a figure, perhaps Iole, holding in her right hand the chiton. On the reverse is another female, probably Deianira, who appears to be connected with the group on the other side. **No. 926** represents Penelope standing, holding in her left hand the distaff, and in her right a flower; before her stand a water-fowl and a young female, holding in her right hand a pyxis, and in her left a sash; on the reverse, is another female figure, with a distaff and a ball of wool. **No. 929** represents a youthful warrior, probably Achilles,

bending forward to receive his armour from a female figure, probably his mother Thetis, who stands before him, holding his spear and Argolic buckler; he has already received from her his helmet, which he holds in his left hand by one of the cheek pieces, while, with his right, he appears to be attaching a diadem to it.

No. 934 has the design red on a black ground, and the accessories gilt and raised in relief. The subject is the Hyperborean Apollo riding on a gryphon, and holding in his left hand a branch of laurel, perhaps on his return from the Hyperboreans. Artemis is advancing to meet him; and behind Apollo is his mother Leto (Latona). **No. 968,** a shallow two-handled cup, with design red on a black ground, and the style very coarse. The chief subject is a naked youth about to run the lampadephoria, or torch-race, who is extending both hands to receive a torch from the Paidotribes. On the reverse is another youth with a quoit in his right hand, and inside the cup is a beardless figure standing with a thyrsus in his hand. **No. 971,** a shallow two-handled cup, has representations of different parts of the Pentathla. On the obverse, a wrestling match, in which a bearded figure is contending with a beardless youth; on the reverse, an armed foot-race, in which two figures, partially armed, are running, the one a little in advance of the other.

Nos. 971* and **971**** have also subjects relating to the Pentathla. **No. 979** is a shallow two-handled cup. Inside the cup is a representation of Orestes killing Clytemnæstra, who is seated on an altar, and stretches out her hands imploringly to avert the threatened blow.

No. 990 is chiefly remarkable for its shape, which is that of a lion's head. The lion's head, in which the cup terminates, is painted red, the features and hair picked out with black, white, and crimson. The subject represented is three youths beardless, and wearing wreaths and mantles.

No. 994 is an *Amphora*, design red on a black ground, representing Achilles playing on the *chelys*, in the presence of two Myrmidons.

No. 996 has on its obverse two Seileni playing at see-saw on a board balanced on a peg; they hold each other by the arms. On the reverse is a youthful male figure advancing his right arm as though pointing to the scene on the obverse. **No. 998** is a curious fragment of a vase, with a representation of a portion of the figure of Pallas Athene, perhaps a copy of the celebrated Chrys-Elephantine statue of Pheidias. The helmet of the goddess has a nasal, cheek-pieces, and back-piece; it is surmounted by a sphynx, out of which

the crest rises; over the forehead is a gryphon's head; in the centre of the ægis is a gorgon's head.

Nos. 999, 1000, 1001, and **1004** are curious for their shape. The first is in that of a female bust; the second in that of a gorgon's head; the third in that of a helmeted head; the fourth is that of a left leg and thigh.

VIII. *Basilicata and Vases of a late Time.*

In the Southern part of Italy, now called the Basilicata, a coarser style arose subsequent to the time of Alexander the Great, the extant specimens of which enable us to trace with considerable accuracy the progressive decline of art. In the style, which then began to prevail, we find clumsy, full forms, resembling those of the Flemish School of Painting, substituted for the graceful forms and proportions of the earlier Grecian style. The shapes of the vases themselves become less elegant; the figures lose distinctness of outline, and are crowded with details often carelessly designed, and an attempt is shown to give landscape distance and perspective, whereas, during the finest period, the figures are always in one plane as on the frieze of the Parthenon. The design of these later vases is drawn in red on a black ground, the inner markings of the figure are gradually less carefully indicated, and white and red colours are introduced in patches on the accessories, destroying the earlier monochrome simplicity of the painting. On the representations of Heroa we find examples of the Sepulchral Monuments of the period, arched tombs apparently situated on the slopes of mountains, and bearing much resemblance to those in Lycia; and within the tomb itself a statue of the Hero, or person commemorated. The Temples and the figures within them are painted white to represent marble; and the figures outside generally appear to be seated one above the other on the sides of hills. The decay of art during the later period is shown by the gradually prevailing practice of reproducing upon the vases subjects which could not be adequately represented upon them. Just as the artists of the Fifteenth Century, losing sight of the true limits of their several provinces, tried to introduce on glass, in the illuminations of MSS., and on the so-called Raffaelle-ware, those refinements of chiaroscuro and colour which do not admit of being transferred without detriment to a new material, so did the Greek vase painters attempt to adapt the elaborate compositions of great Masters like Apollodorus to the confined space and imperfect technical means at their command. The later vases found at Ruvo,

some of which we shall describe presently, show that the simple monograph, which was best adapted to the decoration of such objects, was abandoned, and that the painter was compelled to call in to his aid Plastic Art, thus distorting and disfiguring, by the introduction of terra cotta figures and bas-reliefs among the paintings, the true original principles of Greek Fictile Art. The Vases of Ruvo indicate a branch of Painting gradually becoming the mere accessory to Sculpture.

The subjects on the Vases of the later time very generally represent Dionysiac and Erotic scenes. There are a few with sepulchral subjects. Inscriptions too become gradually more rare. We propose to describe first at some length a few of the finest specimens which belong to the earlier period, and then to notice cursorily and by their numbers some miscellaneous vases of interest either from their beauty or their shape.

Of the earlier ones the finest perhaps is **No. 1266**, a *hydria*, with design red on a black ground, containing a great variety of figures and of exquisite workmanship. There are two principal scenes: 1. In the upper division, the rape of the daughters of Leucippus by Castor and Pollux. In the centre of the more distant part of the scene is an archaic statue of a Goddess holding in her right hand a *phiale:* on the right and left of this statue are the quadrigæ of Castor and Pollux, and, in the chariot of the latter, Elera standing: the chariot of Castor is driven by his charioteer Chrysippus. Above this chariot is the name of the maker Meidias. The remaining figures in this composition form the foreground of the scene, and are therefore placed below the groups just described. In the centre of this lower series, below the Archaic figure, is Castor carrying off Eryphile, the sister of Elera; before Eryphile, is one of the Graces, Peitho, flying: these figures are moving on irregular ground, partially covered with herbage. Behind this group and in the centre of the whole scene, is Aphrodite, seated by the side of an Altar, and looking back at Castor and Eryphile; before her crouches Chrysêis: and behind her Agave is flying with horror towards Zeus, who is seated on a rock on the extreme left of the composition.

2. In the lower division, two subjects: one on each side of the vase. On the obverse, Heracles with the Hesperides; in the centre of the scene, is the tree with the golden apples, round which is twined the serpent Ladon. On the right of the tree, stands Lipara, one of the daughters of Atlas, looking round at Heracles, who is seated on a rock, over which a lion's skin is thrown: behind Heracles, stands Iolaos: on the left of the tree, is another of the Atlantids, Chryso-

themis, stretching out her right hand to gather one of the apples; behind her, is Asicherthre, another of the Atlantids: on the left of this group, Hygieia is seated on a rock; in front of her, and closing the scene, is Klytios, who stands with his left foot on a rock and turns towards Hygieia; two hunting spears rest against his left thigh. 3. On the reverse, a scene from the Argonautica. In the centre of the composition, Aiêtes, seated on a rock; in front of him, Philoctetes, and behind him a group of three female figures, Elera, Medea, and Niobe. On the right of Aiêtes is a group of three youthful male figures, Hippomedon, Antiochos, and Klymenos: on the right of this group is another, composed of Oineus and Demophon, and one female figure, Chrysis, who is seated on a rock and bounds the scene on the extreme right. All the male figures in the two groups last described are beardless, and, with the exception of Antiochos, hold hunting spears in their left hands. Their names are inscribed over all the figures in all the compositions.

No. 1265 is a very beautiful *Aryballos*, with design red on a black ground, containing a group of Eudaimonia, Pandaisia, Hygieia, Eros, and two other figures. Eudaimonia is seated in the centre, on a rock; a winged Eros is flying towards the back of her head: in front of her, stand Pandaisia and Hygieia; on the other side of Eudaimonia, a youthful male figure, holding, in his right hand two spears with thongs attached. Between this figure and Eudaimonia, is a laurel-tree, and, behind him, a female figure, over whose head is the word "kale," "she is beautiful." The armlets, necklaces, laurel-berries, and grapes in this scene are raised in relief, and have all been gilt, except the grapes.

No. 1267 is a very fine Apulian *Amphora*, with design red on a black ground, and accessories in white and brown. On the l. obv. in the upper division, are Pelops and Oinomaos, taking an oath before the altar of Zeus, previously to the chariot race, in the presence of Hippodameia and Aphrodite: Pelops stands on the left of the Altar, wearing a Phrygian cap, and his left hand resting on two spears; Oinomaos stands near him, wearing a chiton, embroidered with a row of white swans. Behind the Altar is a stele, inscribed "Dios," "[the altar] of Zeus:" above which is a youthful beardless head of one of the slain suitors inscribed "Periphas." Behind Oinomaos, stands Myrtilos, and behind Myrtilos, is Eros flying in the air, and Aphrodite seated on a rock: Eros is represented with female head-attire. Behind Pelops is the nurse of Hippodameia, leading her forward by the hand; the nurse has white hair. Above this group, is a youthful beardless head of another suitor, inscribed

with the name "Pelar:" the ground on which the figures in this scene stand is represented by a double irregular line of dots. 2. reverse. Scene of youths and courtezans: in the centre, a youth seated on a rock, before him a female figure holding out a wreath towards him; a bird is flying towards her, with a diadem in its claws: behind this female figure is another youth, holding a mirror in his right hand; behind him, another female holding in her right hand an alabastron. On the left of the figure seated in the centre, is a group of female figures, conversing with a youthful male figure whose left foot is placed on a rock, the ground on which these figures stand being indicated as before by irregular dotted lines studded with flowers: the field of the scene above the figures is semé with flowers. 3. Lower division round the base—a scene probably representing offerings at Tomb of a hero. The Altar is composed of the capital of an Ionic column placed on a square base and surmounted by a *hydria:* on the right, a female figure advances to place a diadem on it; behind her, a youthful male figure is seated on the ground, holding a wand in his left hand; in front of him, is another similar figure, holding in his right hand a phiale containing fruits; behind him follows a female figure with a diadem in her right hand and a calathus full of fruit in her left. To the right of this figure, and with her face to the front, is a seated female, holding in her right hand a fan and a pyxis half open, and behind her Eros, advancing with a diadem in his hand, and looking back at the same time at another female who is following him at a rapid pace. Behind her, are a male and female figure and another female moving in the opposite direction and approaching the Altar from the left; before and behind her, are a standing and a seated female figure respectively, the last holding an object, formed like a ladder of two parallel sticks united by several transverse bars or rings, perhaps a tambour frame; all the female figures in this scene wear sandals, and the ground on which they are seated slopes down from the Altar on each side, and is indicated by irregular dotted lines and occasional flowers. 4. On the neck of the Vase, obv. a female head bound with a radiated diadem and full face, issuing from the calyx of a flower with luxuriant leaves and tendrils. 5. rev. a female head in profile issuing from another flower, and similarly diademate.

No. 1268 is a very interesting Apulian *Amphora*, with design red and white on a black ground, containing a subject similar to the last. 1. obv. Offerings at the tomb of a Hero. In the centre is the Tomb, in the form of a small distyle temple of the Ionic order, between the columns of which is the seated statue of the Hero, turned towards

a youthful male figure who approaches it on the right. On the left of the Tomb, is a female figure, with her left foot on a rock, offering a wreath to the figure of the Hero. The tomb, the figure of the Hero, and the rock are painted white, doubtless to represent marble; in the centre of the pediment, is a shield, on the apex and angles, volutes and pomegranate ornaments. 2. rev. Two naked male figures making an offering at an altar: they stand on the steps, one on each side, each holding in his right hand an ivy-branch. A white and a black scarf encircle the upper part of the Altar. 3. On the neck, is a female head in profile, from the base of which flowers and tendrils diverge on either side.

No. 1565 is an *Amphora* with medallion handles, and design red, white, yellow, and crimson on a black ground, containing for subjects; 1. obv. In a distyle Ionic Temple a youthful Hero, seated and holding his cuirass on his knees with his right hand, and two spears in his left, the ground being indicated by a horizontal row of dots; on the right, is a youth leaning against a square *stele* or *cippus;* and on the opposite side of the Temple, is a female figure; both these figures are turned towards the one in the centre. The colouring of the accessories on this vase is very remarkable. In this scene the columns, pediment, and basement of the Temple are painted white, the capitals of the columns and the mouldings being picked out in yellow, and the walls behind left red: the flesh of the hero is painted white, his hair and features being picked out with yellow; his cuirass and shield is of a yellowish white, as if to represent gilding, and has a purple lining: his pilos is white encircled by a yellow ring near the base—his two spears and the two figures on either side of the Temple are of the natural red colour of the clay; the sash behind him is white: the wreath, strigil, and lekythos of the male figure and the stele on which he leans are white, so are the ornaments of the female figure, the bunch of grapes, the flower she holds, and the sash in front of her. 2. rev. Two female figures standing, one on each side of an Altar, on the top of which are objects probably meant for fruit; each figure holds in her right hand a mirror. The mirrors are ornamented with three projections round the edge, and are painted white, as are most of the accessories. 3. On the neck of the obverse, is an Eros seated on the calyx of a flower: in front of his head, is a square wicker-basket surmounted by a row of balls; on either side, a plant with prickly leaves and tendrils. The flesh of this figure and the pinion-feathers of his wings are white, the remainder red. The handles of this vase terminate at their upper attachments in double Gorgoneia or masks of the face of Medusa; on one side

the faces of these masks are painted white, and the hair yellow; on the other side the faces are red and the hair black. At their lower attachment each handle curls over in two loops which terminate in swans' heads.

No. 1565*, a very fine *Hydria*, with designs red and white, on a black ground; the subject, the Toilet of Aphrodite. The Goddess is seated within a Naos, which is placed on the side of a hill, and holds in her right hand a mirror; before her, stands a female figure, probably Peitho. On the right of the Naos, are three, and, on the left, two female figures. Of the figures on the right, two stand on ground nearly level with the base of the Naos, one is approaching it; behind the latter is a figure who rests her right elbow on a pillar, and looks into a mirror which she holds in her right hand. Above this figure, is a seated one, holding out in her right hand a fruit or flower. On the left of the Naos, is a female figure holding out offerings to Aphrodite; on the ground before her, a flower, and, below, nearly on a level with the base of the Naos, a square basket on which are four oval white objects, perhaps fruits. On the rocky ground above, is seated a female figure, who holds in her left hand a large fan, perhaps made of feathers; before her, a flower, a large calathus, and an alabastron; behind her, a ball. The figures outside the Naos are painted red, those within white; the first to indicate living beings, the second, statues. On the other side of this group, is a white pilaster or column, and, behind the column, is the side wall of the Naos painted red, with a line of helix in white. The ceiling of the Naos is formed of parallel rafters, resting on an architrave, drawn with a rude attempt at perspective, the ends of the rafters over the entrance of the Naos being drawn above the architrave on which they rest, the other and more distant ends being drawn below it; each rafter is separated from the next by an interval equal to its own breadth; the ends over the architrave alternate with equal metope spaces; above this row of rafters, is another beam parallel with the architrave: the beams and the ends of the rafters are painted white. The whole building is surmounted by a pair of volutes diverging from one centre, and out of them spring three honeysuckle ornaments. The base of the Naos is shaped like an anvil, and above the base is a thick slab of white marble forming its floor: the ground outside the Naos is indicated by irregular dotted lines: here and there are clusters of small, shapeless lumps, probably rocks.

No. 1567 is an *Amphora* with medallion handles, and design red, white, and crimson on a black ground. 1. obv. Visit of Orestes to

the Tomb of Agamemnon. In the centre is a distyle Ionic Heröon, within which is a statue of Agamemnon, standing beside his horse; on each side of the Tomb, a male and female figure, bringing sepulchral offerings (kterismata). On the right, and on a level with the base-line of the Heröon, a female figure stands looking up at the statue; on the rising ground above her, is seated a youthful male figure, probably Pylades: on the left side of the Heröon and with one foot on a level with its base, stands a female figure opposite the one on the other side: these two figures probably represent Electra and Chrysothemis: on the higher ground above, is seated Orestes turning round towards the Heröon, and resting his elbow on his Argolic buckler, which is placed edgeways on the ground, and is painted white. 2. rev. A Sepulchral *stele*, round which are intertwined two sashes, one black, the other white; on the base line on each side, a female figure, bringing offerings to the *stele;* the one on the right, holds in her right hand a large flat basket, and in her left an ivy leaf; the one on the left holds in her right hand a bunch of grapes, and in her left a *tympanum*. On a higher level on each side, a youthful male figure is seated; the one on the right holding in his right hand a basket, in his left a *pyxis;* the one on the left holding in his right hand a wreath, in his left a *pyxis*.

No. 1567* is an *Amphora* with medallion handles, and design red and white on a black ground. 1. obv. A distyle Ionic Heröon, within which is a statue painted white of a naked youth leaning over a *loutron*, into which he dips his left hand. On either side of the edifice, are figures bringing sepulchral offerings; on the left, a female taking out an offering from a large Calathus. Above her, and in the more distant part of the scene, is a youthful figure seated, turned towards the Heröon. On the left of the Heröon is a youthful male figure standing opposite the female figure on the opposite side, and offering a wreath which he holds in his right hand; above him, and in a more distant part of the scene, is a group of a youthful male figure and a female seated side by side; both are turned away from the Heröon. The Heröon is faced with white marble, and surmounted, on the apex and acroteria, with an antefixal ornament; the rafters of the ceiling and the side walls are left red; the base is white, inlaid with two red mouldings, between which is a band of triglyphs, white on black squares. These squares alternate with white metope spaces: above the pediment, are two phialæ. 2. rev. The visit of Orestes to the Tomb of Agamemnon. In the centre is a *stelé* on three steps, and on either side are a male and female figure bringing sepulchral offerings. On the right, is seated Orestes

turning away from the *stele;* before him, on rather higher ground, stands Electra, holding in her right hand a large fan. On the opposite side of the *stele*, is a female figure, probably Chrysothemis, standing on a level with its base line; she stretches out her left hand to offer a wreath. Above her, and in a more distant part of the scene, is seated Pylades. The *stele* is a Doric column; and the irregular ground of the scene is marked with dotted lines; below the seated male figure, on the right, are round stones. 3. On the neck, obv. Two lions confronted, one raising his right, and the other his left paw. On the obverse of this vase, the handles, over their upper attachments, are decorated with a group of a Satyr and a Mænad in coloured bas-relief; the Satyr, probably Kômos, dances, playing on the double flute; the Mænad, probably Oreithyia, is also dancing: at their lower attachments, these handles branch out into swans' necks, which curl round so as to form loops; and the tops of each handle are pierced by two holes at right angles one to the other.

No. 1646 is a *Krater* with design red, and accessories in white on a black ground. 1. obv. A *symposion* or banquet, in which four figures are reclining on two couches; on the first couch to the right, a youthful figure leans against a cushion which is doubled under him, and plays on a double flute. Over his head, is his name, Kleon; next to him, is a middle-aged bearded figure drinking from a two-handled cup, his face turned to the front, and his left elbow reclining on a cushion; over his head, is his name, "Euainos." In front of these figures, is a table on which are a wreath, a two-handled cup, and a fruit. At the foot of the couch a naked youth holding in his right hand an oinochoe, and in his left a strainer, advances towards Euainos. On the second couch, are two figures; the one to the right beardless, and holding in his left a two-handled cup; over his head is his name, "Alkimachos." On the left, is a bearded middle-aged figure, leaning on his left elbow and twirling a drinking cup round the forefinger of his right hand. Over his head is the same name, "Alkimachos." 2. rev. A female figure approaching from the right two youthful male figures, holding in her right hand a *phiale*. The male figure nearest her stands to the front, and the other appears to be addressing her.

No. 1644 is a *Krater*, with design red on a black ground. 1. obv. Thetis bringing his armour to Achilles. Achilles is seated in the centre of the scene upon a chair turned to the front, holding a wand in his right hand. Thetis stands on his right, and holds out to him a Corinthian crested helmet: her left hand is placed on an Argolic buckler, which rests edgeways on the ground, and bears the device of a snake. On the left of Achilles, is a female figure, probably Briseis, who stands with an oinochoe in her right, and a phiale

in her left hand. 2. rev. A male figure conversing with two females. On the right, a male figure leans on his staff, and appears to be speaking; in the centre, is a female turned towards him. On the left, is another female figure who seems to be speaking.

Besides the above, which we have thought worthy of a more full description, there are a considerable number of other vases, interesting either from their subject or style, which we will mention here by their numbers. Such are **No. 1267***, Lycurgus destroying his family. **No. 1534,** Ajax Oileus tearing Cassandra from a statue of Athene, to which she clings for aid. Cassandra is kneeling with one knee on the steps which support the statue; an owl bearing a chaplet appears in the air to the left of Pallas. **No. 1552,** an Amazon contending with a gryphon, the wings of which are marked with white, as is the shaft of the spear which the Amazon is aiming at the gryphon. **No. 1553,** Selene, or the Moon in a chariot. **No. 1568,** Leda caressing the Swan. Leda is seated naked within a distyle Ionic temple, with her right arm round the swan. Leda, the columns of the temple, and the base of the pediment, are painted white. **Nos. 1606—1611,** Satyrs and Bacchantes in various attitudes. **No. 1258,** Lapiths and Centaurs. Two centaurs are represented crushing Cæneus with a rock, nearly in the same manner as in the similar scene on the Phigaleian marbles. **No. 1627,** a representation of gymnastic exercises. **Nos. 1557** and **1558** contain excellent representations of the umbrella. **No. 1254** is slightly grotesque in treatment, indicative of a late period, and affording some notion of the ancient idea of caricature.

Besides these vases, which contain subjects taken from the Heroic Myths of a graver character, there are several belonging to this period, which are taken from the daily life of the people, and represent comic and ludicrous scenes. Of these the following are good examples:—**No. 1638,** a *Krater* with design red, and accessories in white and red on a black ground, offering a very curious representation of a Scene from an Ancient Comedy; perhaps, a parody on the Myth of Atlas. 1. obv. On the right, stands an old bearded Silenos, poised on his left leg, and supporting on his head a large vase or basket, in the form of an Atlantean hemisphere; before him, stands a youthful male figure, holding up the forefinger of his right hand, as if directing the movements of the Silenos, and holding in his left hand two apples; he wears *endromides* studded with white buttons. The Silenos has white hair and a long white beard; his body is coloured crimson. 2. rev. A youthful male figure standing con-

versing with a female figure; both wear wreaths, mantles, and *endromides*, and the female has a veil drawn over the back of her head.

No. 1638*, a *Krater*, design red, with accessories in white on a black ground. 1. obv. A Scene from an Ancient Comedy, perhaps a parody of the Myth of the blind Chiron cured by Apollo. On the left, is a rude kind of stage, with a ladder leading up to it; on the upper part of the ladder, stands Apollo, placing his right hand on the head of the aged Chiron, who ascends the steps with difficulty, leaning on his staff, and pushed up from below by another aged figure, probably an attendant. On the right, on the upper corner of the picture, are two Nymphs seated side by side, conversing. On the ground below, stands a youthful male figure, apparently a spectator of the scene. All these figures, except the last, wear grotesque masks. Apollo is represented with the head of Silenos; over his head is "Pythias." Chiron and his companion have white hair and beards. The Nymphs have masks with thick protruding lips, and their name, "Nymphai," is inscribed above them. A plank, supported by an upright joist, represents the floor of the stage; and an architrave, ornamented by a scroll and egg moulding, forms the roof. 2. rev. Three Athletes standing, conversing. The one in the centre is naked, and seated on a rock; on his left, stands a figure with his hands enveloped in a bordered mantle; and, behind him, on the right, is a third figure, holding a stick in his right hand.

No. 1639 is a *Krater*, design red on a black ground. 1. obv. A Comic Actor moving rapidly to the left, looks back, extending both hands in an attitude of amazement. He wears a mask with a very projecting mouth, and his hair is brushed up to a point over his forehead. Behind him is a stele, above which hangs a phiale. 2. rev. A female seated on a rock, half turned to the left, and looking back; she is naked, has a circlet on her left thigh, and boots reaching nearly to the ankle.

No. 1587 is a *Krater*, with design red on a black ground, accessories in white, and the inscriptions incised. 1. obv. A Scene from an Ancient Comedy—a contest of Ares and Hephæstos in the presence of Hêra, who is chained to a golden throne in the centre of the scene. The two combatants stand one on either side of her in the foreground; each is armed with an Argolic buckler, and is aiming his spear at his antagonist. On the right is Ares, over his head "Enyalius;" round the butt end of his spear, is the thong for hurling it, represented by a spiral line; the antagonist of Ares has a Satyric mask with protruding lips, covered with shaggy hair; on his head is a conical cap, covered with a lozenge pattern, and surmounted by a sprig. Hephæstos is hurl-

ing his spear by the thong; over his head is the name "Dædalos." Hêra sits half turned to the left, and looks round towards Ares; her feet are placed on a footstool. Over her head is her name and a mirror. The stage on which this scene takes place, is represented by a long plank, supported by three uprights; in the centre, a flight of five steps leads to the stage. Most of the ornaments were originally white, but have been retouched with green. The inscriptions appear to have been incised subsequently to the baking of the vase. 2. rev. Two female figures bringing sepulchral offerings to a *stele*. To the right, is a female figure standing on a small eminence; another female stands opposite to her. On the *stele* is an offering in the form of a radiated ball, probably meant for a circular flower. The *stele* stands on lower ground than the two figures, and seems to rest upon two courses of masonry. The ground of the scene is marked by an irregular line of dots. **No. 1640** is also probably a Scene from some Ancient Comedy.

There are also several vases, remarkable for the playful character of the design. Of these, **No. 1531**, a *Hydria*, with design red and white on a black ground, is an excellent example. A female figure is represented weighing two Erotes in a pair of scales, one of which far outweighs the other; opposite to her, stands a youthful male figure leaning on his staff and looking on. Under the scales, is a seat, on which is a ball. Under each handle, is a female head, full-faced. Other vases of the same kind are **No. 1538**, a Satyr carrying a wine-jar. **No. 1530**, a Tumbler. **No. 1503**, a Siren, curiously represented as a female down to the waist, with the tail, claws, and expanded wings of a bird.

In concluding these notices of the Pictures on Vases we may remark that, at each successive period, the subjects represented appear to have been supplied from the Myths commemorated in the popular poetry of the day, and that the same epoch which witnessed the extinction of the Art of Vase Painting, is distinguished in the History of the Greek mind by the extinction of Poetic invention, the corruption of taste, and the decay of ancient faith and regard for national tradition. It would seem that the Fictile Art obeyed the general law of national decadences, and that when the subjects of the Vase Painter ceased to be of popular interest, his Art was no longer needed.

After this account of the Vases most remarkable for the *Paintings* with which they were decorated, it remains for us to notice a few *Forms* of Vases which must be regarded rather as specimens of Plastic than of Graphic Art.

In cases **31—35** are a considerable number of vases of the shape called Rhytons, drinking cups. They occur under **Nos. 1572—1581, 1363, 1366, 1369, 1370—1372,** and terminate in heads of rams, deer, bulls, pigs, &c., modelled with extraordinary freedom of hand. There is also a curious vase in the shape of a Silenos holding his wine skin, remarkable for comic grotesqueness of expression.

Cases **50—55** contain chiefly vases in black ware of a late time, including a considerable number of lamps of various shapes, as **No. 2006** in that of a sandaled foot; **No. 2002,** with a lion's head for its spout. A great many have single heads, or one or more figures embossed upon them; thus **No. 1983** has two horses' heads in relief; **No. 1963,** Dionysus and panthers in relief; **Nos. 1991, 1981, 1986,** female figures seated, walking, and running respectively. **No. 1964,** a quadriga with a Victory and another figure in it.

Case **53** contains a curious vase in the form of an Elephant. On the body, is a ridge like the mane of the hog, suggesting the probability that the artist had never himself seen the real animal. The large ears, however, which characterize the elephant are given, though they are placed incorrectly on the head, and the proboscis is justly drawn. This vase is doubtless of late work; the elephant not having been known in Italy till B.C. 280, when Pyrrhus had twenty of those animals at the battle of Heraclea. Near this vase, is one in the shape of a dolphin.

Nos. 1754—6 are vessels used in the sacrifices for holding different kinds of fluids.

Nos. 1690—2, 1697, 1962, 2015, and the next to it, and perhaps **No. 1148,** in Case **36,** are almost certainly vases made in imitation of similar metallic ones. These and the Vases into which basreliefs have been inserted belong to the luxurious age of the Ptolemies, and are very interesting, as they show us what were the forms preferred for metallic vessels at that day. Some of these, especially **No. 2015,** and its neighbour, are exceedingly beautiful, and would serve admirably at the present day for models of silver vessels.

The forms to which we have called attention, as examples of the later Plastic Art, should be compared with the rude Archaic specimens of brown and black Etruscan ware, in Cases **1—5,** and with many shapes among the early Painted Vases in Cases **6, 7.**

Such a comparison discloses to us certain phenomena which may be said to characterize, not only the Fictile Art of the Greeks, but the Arts generally, regarded as part of the History of Human Civilization. In tracing out the History of the Art of any particular nation, we may assume that much is due to the influence of deep-

rooted associations. When the eyes of a Race have become thoroughly familiarized with certain forms, when these forms have been handed down from generation to generation, and domesticated in the mind of the people by being applied to implements of Religious or household use, it happens that, from the mere power of habit, a design strictly appropriate in one material is transferred with less propriety to another, though frequently with a good general effect. Thus, as we have already shown, the ornaments of the oldest Fictile Vases are apparently imitations of basket-work, and of the metallic, or the wooden vessels of earlier periods, just as the glass necklace of the Celts was the proto-type of the subsequent metallic *torques*. The tendency of mere habit, then, is to perpetuate Forms once adopted.

But this great influence of the Traditional, this tendency to a perfect monotony of type is again controlled and modified by another power ever at work in the mind of man, the power of invention, stimulated by the desire of novelty. As the principles of Design become more clearly understood, the love of imitation common to man leads to the introduction of forms of nature in ornamental design. This is, indeed, not the mere reproduction in a new material of animal or vegetable types, but the Artistic representation and adaptation of animal and vegetable life. The process is probably as follows: in the fashioning of any object intended for use, the dictates of common necessity give birth to nearly the same type in the productions of races widely separated in date and situation. Thus the simplest vessel of the inhabitants of ancient Italy and of Mexico bears a natural, and, we may add, a necessary resemblance to each other. But, after the fulfilment of the primary want, there arises the desire to adapt, in the structure of the object, analogous forms from vegetable and animal life, and to incorporate the works of nature and of man in one design. The Greek Race appears to have possessed an extraordinary natural capacity for the carrying out of this love of imitation. An intuitive tact led them to discern in Nature, and to borrow in Art, the forms best suited for the required design. A never-failing sense of beauty shaped these selections into harmonious composition, and their practical genius kept always in view the prescribed material and the prescribed form, conditions subject to which the design was to be executed. The principles of artistic imitation having been acquired by the artisan in the school of some great sculptor or painter, his general principles of composition would be further regulated by the same masters; that is to say, if the compositions of the great artist of a particular race and period were contained within a certain range of

lines, with more or less flow, intricacy, or simplicity, the same characteristics may be distinctly recognised in the ornaments produced by the artisan of the same race and period. Lastly, we must remember, that certain forms originally symbolical, were adopted in the fashioning of articles of household and daily life, and retained long after the meaning of the symbol had been forgotten. It is the business of the Archæologist to ascertain, when such symbols were first used as ornaments, and when they became purely conventional.

Cases **56—60** contain a large number of Greek and Roman Terra-cotta figures and busts, &c., not yet numbered. The busts on the upper shelves are probably intended for portraits; those on the next below them appear, from holes which remain at the back of many of them, to have been hung up as the decorations of temples, or of rooms in private houses.

Along the walls of this Room are various Paintings which illustrate the Art of the Etruscan Times.

Over Cases **36—55** are fac-similes, painted by S. Campanari, of the walls of an Etruscan tomb at Tarquinii, in two divisions;—in the lower, are represented dances and entertainments, and, in the upper, athletic games, as leaping, running, the chariot-race, hurling the discus, boxing, &c. Above, is a large vase and two persons at an entertainment. The entrance to the Tomb, decorated with two panthers, is above the Cases **18—29, 32, 33.**

Above Cases **6—26** is a fac-simile of another Tomb at Tarquinii, representing an Entertainment. In the centre, one of the pages holds in his hand a percolated vase or wine-strainer. At the sides, are male and female dancers surrounded by trees and animals; above, is a chequered ceiling of the same tomb.

Above the Cases **1—4, 57—59,** are paintings from a Tomb at Corneto; that above **1—4** represents a female paying the last offices to an old man who is stretched out on a bier; that above **57—60,** two men drinking and dancing. Close to these are the ends of the same tomb, with men drinking and playing on the double flute.

THE END.

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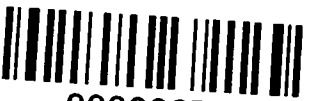
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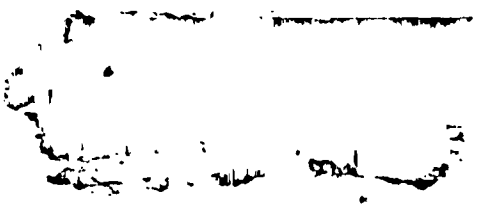

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